



National Housing and a National Municipal House-building Service

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INTRODUCTORY.

THE catholicity of the Royal Institute of British Architects is in nothing better illustrated than in the freedom it gives to the expression of opinion, however heterodox, in respect of buildings—their height, their construction, their position, and in my case their provision. None of our members or visitors to-night will be so misled by this tolerance, I am sure, as to imagine that the opinions to which they are about to listen are other than personal.

Some time last year I ventured to put some views

of mine on "Housing" on to paper, and incredibly enough found a publisher willing to put them into print.*

Among many too kind things said I hear a few voices complaining that while I have put the problem I have failed to offer the solution. That omission, if it was an omission, I propose with rare conceit to make good to-night.

I say, if it was an omission, because I fancy the trail I am on was fairly well blazed on the trees which apparently for my few critics have prevented them from seeing the wood.

PART I.

THE STANDARD OF HOUSING.

Let me begin by saying that there is no housing problem—if there is no housing standard.

Everybody is housed in some sort of fashion, and if the fashion doesn't matter there's an end on't.

The law in one of its more or less asinine moods has decreed that we must sleep under some shelter, and if that is not provided by ourselves it has taken steps to secure that it is thoughtfully provided for us at the public expense.

The vagrant ward, the workhouse, and for the most contumelious of us, the "jail" in the last resort.

Let me reverse my axiom and say—that where there is no housing standard there is no housing problem.

It is the possession of standards that makes problems, as all of us know who are not sufficiently advanced to dispense with them; and what is so generally true is true of housing.

But a housing standard we have, and it will be interesting and perhaps useful to see how we have become burdened by it.

I am not going to represent that burden as having been shouldered at the suggestion of ancient

* *Housing: The Facts and the Future.* (Ernest Benn, Ltd., 25s.)

philanthropists such as John Howard and Lord Shaftesbury, or modern ones such as Lord Leverhulme, or as owing to the development of a purely altruistic spirit in this latter-day society.

While I firmly believe that society will never be stable till it gives effect to the principles of the Sermon on the Mount, I am equally firmly convinced that inasmuch as it does so adjust itself, it is in the beginning, and in the main, influenced by the consequences that flow from not having done so before.

It is the burnt child that dreads the fire: not from a pure altruism, but from an enlightened self-interest our housing standard has sprung.

Mushrooms grow best on manure, and it would seem that housing standards develop best, if not quite so rapidly, on disease. It was the series of epidemics in the early part of the nineteenth century that gave birth to housing reform.

I do not suggest that epidemics in themselves possess this parthenogenetic capacity, because I might be reminded that the two great epidemics that have stamped themselves most indelibly on English history and memory, the Black Death and the Great Plague, produced no such progeny.

It required the union of the fear produced by the ravages of epidemics with the administrative powers secured by the reform of municipal and imperial government under the Municipal Reform Act of 1835 and the Reform Bill of 1832 before a housing standard could be conceived.

When it did come it was veritably true that the mountain in labour had produced a mouse. The main things that people learned from plagues were that public health required a plentiful supply of pure water and the absence of an unregulated accumulation of refuse, so the housing millennium was ushered in by the inauguration of water supplies and the erection of privies.

The idea of public cleanliness, once germinated, was, however, bound to develop, and the relation to it of well paved roads and adequate sewers to become increasingly apparent.

The problem of the disposal of refuse was not solved by the multiplication of privies and earth-closets. Indeed, such evidences of progress produced their own problems. They involved the provision of back streets, and the effective cleansing of these, after the disposal of refuse, became one of the difficulties of health administration.

To remove the disadvantages that were thus ex-

perienced the water-carriage system was evolved. This brought with it an extension of the sewers, and such a multiplication of private drains as to give to our towns an intestinal constitution only surpassed by the human system, of which it may be regarded as the logical extension.

We were thereby committed, if not to a housing standard, at all events to a town standard involving well paved roads, well constructed sewers, and a sufficient water supply.

This town standard of public health is the first element in the cost of house building, and a not inconsiderable element. Roads and sewers as apart from land and buildings involve an addition to the cost of erecting a house under a housing scheme of sums from £50 to £60.

I am fully aware of the problems that range round the construction of roads and sewers, but I hope that those who take part in this discussion to-night will not raise them. They are off the main trail we are on, and, however interesting the by-way, the diversion would only detain us from our destination, which is the conclusion *that the housing of the lower-paid workers must be undertaken as a public service.*

The first proposition I offer for debate is therefore, this: *That, subject to wise economies in design and construction, adequate and well constructed roads and sewers with a sufficient water supply are essential parts of a housing standard.*

Up to the present in our history of this standard, the Englishman's Castle is inviolate. The City Engineer, the District Surveyor, the Medical Officer, the Sanitary Inspector, are all on the public side of the gate, and on the private side a man might still, despite the Act of 1667, do much as he liked with his own.

We have seen that the law, aided no doubt by climatic conditions, made it undesirable to sleep out of doors, but the matter does not end there. Indoors we are not free of a law which insists that the bedroom we occupy shall contain a minimum number of cubic feet.

Two room standards have in fact been set up. The first that not more than two people shall occupy a room, and the second that for each person there shall be provided 400 cubic feet of space, from which even the limited mathematical capacity we architects possess may easily deduce that a bedroom occupied by two persons if it is eight feet in height must have a floor area of 100 square feet.

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Presumably this capacity has been determined by physiological considerations, and at all events it is sufficiently well established as a standard. True, it is that in fact this standard is not insisted on in existing buildings, and also that it is definitely proposed to reduce it during the present period of house shortage from 400 to 300 cubic feet, but I do not understand that any proposal has been made to reduce it in the construction of new buildings.

Let it be observed that this regulation is not based on any sentimental consideration, but on the fact that certain pulmonary and contagious diseases are regarded as arising from an insufficient supply of pure air.

Here, then, is standardised a minimum size of bedroom, but there is still to consider the number of such rooms that should be provided in a house.

Again it is a health problem, and few things are more interesting than to observe the sequence in which these problems of health receive attention. In the early part of the nineteenth century, cholera and typhus seemed to be related to water supply and drainage, and to those questions health authorities turned. In the latter part of the century pulmonary diseases came into prominence, and directed attention to ventilation and the necessity of a proper supply of pure air. While this disease has not lost its importance, attention is now being further directed to those diseases that arise from the promiscuous intercourse of the sexes, and the treatment of venereal disease is part of the recognised duty of a local authority. All treatment in respect of disease is either preventive or remedial, and of these the greater is preventive. The first step in the preventive treatment of diseases of the latter character is obviously to make the occupation of the same sleeping room unnecessary for persons of the opposite sexes who have attained to puberty. To do this it requires :

That for every family consisting of parents and children of both sexes above, say, twelve years of age, three bedrooms must be provided.

Forced to this standard of number and size of bedrooms, what about the living room? What are to be its uses? What is to be its size?

Without further argument let me say :—

There must be a living room, and it must be adequate in size, and it must not be used as a washhouse or a storage place for food or fuel, or so as to diminish the number of bedrooms that would otherwise be provided.

If you agree with this it follows that other provision must be made for the adequate storage of food and fuel.

I now come to more debatable matter. It passes beyond purely health considerations and takes into account comfort and convenience. It deals with that group of offices, or "conveniences," as they are illuminatingly called, consisting of scullery, washhouse, water-closet and bathroom. The problem here is not so much whether they shall be provided, but as to whether they shall be provided separately, or in common.

There can be no doubt that the whole trend before the war was to substitute the structurally separate dwelling possessing the exclusive use of these conveniences for the tenement sharing them in common with others, and on that alone without further argument I will ask you to agree :

That there must be provided for the separate and exclusive use of each dwelling a scullery, washhouse, water-closet and bathroom.

Whether scullery be combined with washhouse and water-closet with bathroom is perhaps a matter for compromise.

There is another matter on which I will not dogmatise, and that is the addition of a parlour. From the point of view of convenience and comfort it seems to be essential, but for my purpose, that of arriving at the irreducible standard, it is not perhaps a "necessity."

We can now sum these conclusions up in my second proposition, which I offer you for discussion, namely :

That the housing standard demands bedrooms of sufficient number to provide for the proper separation of the sexes, and of sufficient size to allow a minimum capacity of 400 cubic feet per person in occupation of them, a living room of adequate size with food and fuel stores, and the separate and exclusive use of a scullery, washhouse, water-closet and bathroom; or, in other words, that for the normal working-class family of parents and children of both sexes, the non-parlour house with three bedrooms is the minimum type of house that should be provided.

I cannot leave the question of standard without a reference to the number of "houses to an acre." The reduction of the number of houses to the acre is one of the most far-reaching alterations in housing conditions, and if I only touch on it here it is not because I understate its importance.

Before I pass to the next stage of my argument

I want to say that this question of standard is absolutely crucial, and that discussion of housing apart from a conclusion on standard is the most futile of all futile proceedings. Let those who think the standard that has been outlined is too high have the courage to say so and to indicate the extent to which they would reduce it; and on the other hand, let those who agree with it have the courage to face the implications that such agreement carries, and in that spirit proceed with me.

PART II.

THE COST OF HOUSING.

Only those who accept the standard need proceed with me. We have our troubles before us, and our only consolation will be that those who reject the standard will not escape. They too will have their troubles, if of a different kind. Some sacrifice they must make of health, decency, or comfort, and upon what altar we will leave them to decide.

Let us recognise at the outset that this standard is something which has never been obtained.

Before the war the better-paid skilled workers were getting something approaching it, but those below that grade were not getting it and never had got it.

The lower-paid worker, if he got a new house, which was rare, got one with much less accommodation than we are asking for, but in a vast number of cases he got no new house at all, but part only of one erected originally for a single family.

Let us further recognise that we are asking for something *better* at a time when everything is *dearer*.

These two things together mean that we have not merely doubled our difficulties, we have quadrupled them.

Put in another way, we are proposing in the future to give the lower-paid worker a better house than the higher-paid worker had before the war.

In cash that means that for families which were housed before the war at 4s. to 5s. a week, a standard is desired which there is little prospect of providing at less than 15s. a week, a rent utterly beyond the rent-paying capacity of the lower-paid workers.

We are in the case of such workers, then, in the dilemma that we must either reduce the standard, increase their incomes, or *provide them with houses of the standard irrespective of their rent-paying capacity*.

This brings us to our third hurdle, over which I wonder how many will follow me. It is this, that if we decide we cannot reduce the standard we must provide it irrespective of whether those for whom it is provided can pay for it or not.

The pace is growing hot, for it is clear that this proposition means that our housing standard is to be maintained even at a loss. That being so, we have said good-bye to private enterprise and committed ourselves to housing as a public service.

It is a painful dilemma, but it cannot be evaded. If we maintain the standard we abandon private enterprise. If we cling to private enterprise we abandon the standard. This housing standard and private enterprise are the two masters no man may serve, he must cleave to the one and despise the other.

Private enterprise works on profit, and where there is no profit private enterprise will not work.

Profit in house building is represented by the payment of remunerative rent; where there is no remunerative rent there is no profit, and where there is no profit there is no private enterprise.

That has been the position since the war; and despite all the efforts made to obscure it, it becomes increasingly manifest.

The Addison Scheme and the Chamberlain Scheme both recognise the fact and make provision for it, by grants or guarantees.

To camouflage the situation, the term "aided private enterprise" has been invented to describe what is happening. By the application of doses of public money a certain number of builders are being stimulated to produce a certain number of houses within the limitation of area laid down in the 1923 Act.

To call this private enterprise is to take all meaning out of the term. When a patient can only be kept alive by doses of oxygen, death is not far off.

There is a section of the community which before the war was accustomed to a margin of accommodation, and which now accommodates itself to the increase in building costs by discarding that margin. In other words, they are content with a six or seven-roomed house where before the war they required ten or eleven rooms. These people are keeping the speculative house-builder busy, and giving a false appearance of activity in the provision of small houses.

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Yes, but I hear someone say, the real thing that prevents private enterprise undertaking the provision of houses for the lower-paid workers is the Rent Restriction Act.

I am almost ashamed to deal with such a contention, it is so manifestly founded on ignorance.

In the first place new houses are not subjected to Rent Restriction, and the people who own them are free to get whatever rent they can. In the next place, and I speak as a member of the last Rent Restriction Committee, there is no property owner of any authority that asserts the repeal of these Acts would increase rents so as to bridge the gap between existing rents and the remunerative rent required to secure the building of houses for the lower-paid workers.

If there is any real obstacle to the production of such houses by unaided private enterprise, it is the fact that municipal authorities are producing them, and letting them at unremunerative rents.

I do not know if there is any bold spirit here to-night who will move that unless such houses can be produced without loss they should cease to be produced at all. That is the heroic course that must be taken if the private builder is ever to find his way back into this part of the housing field. Who commends such a course? Who will say, stop building houses at a loss? Repeal the Rent Restriction Act. Let rents go up, costs will come down and the private builder will build something—God knows what—but at least something that will show a profit.

On the contrary, the omniscient individuals who write the leading articles in our papers, and who are never so omniscient as when they know nothing of their subject-matter, are never tired of telling us that what is wanted is the multiplication of houses. If houses were only rabbits. Then the Rent Act could be repealed, State subsidies could cease, private builders would return to their building, and all would be the best possible in the best of all possible worlds.

If only there were more houses, an only there were more houses.

"If ifs and ans were pots and pans,
Then beggars would be tinkers."

So it would appear we are in what is now fashionably called the vicious circle. Repeal the Rent Acts and you can get houses. Get houses and you can repeal the Rent Acts. Which way are we to run? The truth is—and we know it, but our

unconquerable aversion to facts and our incurable tendency to self-deception will not allow us to acknowledge it—that even in pre-war days the lower-paid workers were not housed by private enterprise up to any satisfactory standard, and that there is not the ghost of a chance of private enterprise providing for those workers in the future the higher standard which is now demanded.

The housing of the lower-paid workers must increasingly become the task of municipal authorities.

We are passing through a period of indecision and there is a reluctance to face the facts, but when once the municipalities are committed to an extended programme there will be no turning back. For good and all the housing of the lower-paid workers will have become as permanently a public service as their education.

I would not pass to the question as to how the houses are to be provided by municipal action without again driving home my contention that, however much we may shy at establishing another great public service, it is either that or abandoning the housing standard that has grown up.

PART III.

THE PROVISION OF HOUSING.

If I have carried any of you into this the third stage of my argument, there may be hope that some at least will accompany me to the end, which is not far out of sight.

I have, I hope, very definitely and clearly stated my view that the housing of the lower-paid workers must be a permanent public service, and hope I shall as clearly indicate the means by which I think it can be performed.

The first step is to dismiss entirely and for ever the idea that in their housing you have a task you can complete. Up to the present all housing programmes have been based on the idea that by a brief and intense application of collective activity, what is called the "shortage" can be made up, and then the task handed over to those of whom it is ignorantly said that they performed it before.

I dismiss in the most decisive manner such an idea: there is not only housing to be done to an unprecedented extent, of an unprecedented standard, but there is re-housing to do of an equally unprecedented amount.

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There are 8,000,000 houses in the country to-day. What life will you give them? If it is anything less than 80 years it means that our replacements alone must be something more than 100,000 a year during that time.

We must further increase that number of 8,000,000 by at least 120,000 a year if we are to provide for the new families that come into being, and we shall then still have on our hands the problem of providing structurally separate dwellings for about 1,000,000 families for whom no such dwellings exist.

When a statesman of sufficient knowledge and courage comes, he will tell the people of this country that the price of a decent standard of housing is eternal construction. Till then politicians who know little about housing and pressmen who know less will go on pretending that a short pull and a strong pull and a pull all together will pull us through this problem.

The next step is to dismiss with equal decisiveness the idea that this year or next year or the year after it will be possible to carry through a housing programme of 200,000 houses a year without a fatal inflation in costs right throughout the building industry.

I very gravely question whether the utmost sanity and vigour could do more than build up sufficient resources within this decade to enable us to start in the next, and maintain throughout it a steady output of 200,000 structurally separate dwellings in a year.

The third step is to cut cottage building clean out of the main building industry (it was never really part of it), and half of the present trouble is that the two are entangled.

It cannot be too much emphasised that before the war, at the very outside, not more than one man in eight in the building industry was employed in cottage building, and it is questionable whether their output, including replacements, exceeded an average of 100,000 houses a year.

The building industry has dwindled from eight men to four, and when it is proposed that instead of taking one man out of eight for cottage building we are to take two men out of four the proposition only needs to be stated to show us in what terms of inflation it must express itself.

In the past seven men out of every eight were occupied in building other than cottages; a doubled housing programme would leave only two men out

of four to do more work than in pre-war days was done by seven.

Nearly ninety per cent. of the pre-war building industry was engaged on maintenance and repair work and on the erection of industrial and commercial buildings and better-class dwellings.

House building of the kind we are dealing with was only a by-product of the building industry in much the same way as pigs and poultry are by-products of agriculture.

Under the various housing schemes that have operated since the war, cottage building has been brought out of its backwater into the main stream of the building industry, and exposed to the full force of its currents. And how strong these currents are! Building on its labour side suffers from special disadvantages as compared with other industries.

In some of its branches its status is lower than in many other callings,

It is exposed not only to the trade cycle of unemployment but also to the seasonal cycle,

It suffered abnormal depletion during the war, and it is on such an industry in such a condition that cottage building comes with its double demand.

It is clear that if cottage building is to draw on the main building industry, it cannot have its extra man without inflating labour costs, until the whole building industry (particularly in view of the increase in maintenance and other constructional work) is recruited up to its full past strength and beyond. It is a moderate estimate that five men must come into the building industry before one additional man can be safely yielded to cottage building, and such wholesale recruiting is, it appears, to be attempted.

The building industry as a whole is to be made so attractive that it will furnish the requisite number for cottage building without leading to increased labour costs.

It is an impossible task, that cannot and will not be achieved, unless it is proposed to nationalise the whole industry.

Consider how irreconcilable is the aim of a housing programme with the facts of the building industry. Such a programme aims year by year at the provision of a sufficient number of houses to meet the increase in the demand for dwellings, and to replace those that have become unfit for human habitation.

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Such an aim requires continuity and regularity for two reasons: the first is that over a lengthened period of time there is an extraordinary level of demand, and the second is that economical and smoothly running administration can be based only upon a steady and little varying programme.

What are the facts in respect of the building industry? More than any other industry, it is exposed to the booms and slumps that accompany the trade cycle. No industry in private hands is less capable of being stabilised. It is the last expenditure on which men engage and the first from which they withdraw. It is subject to all the impediments that our land laws and our building regulations present. The alternation of good times and bad times is a commonplace to all engaged in it, from the casual labourer who designs the building to the casual labourer who clears away the rubbish at its completion.

In addition, it is subject to seasonal hazards such as are suffered by no other industry except agriculture; and yet it is this industry exposed to these hazards that is to be made attractive by giving to it guarantees of employment. There are to be no more ups and downs in it, no peaks of prosperity, no dips of depression, and all this magical change is to be wrought by imposing on it a regular programme of cottage building. It is about as intelligent a proposition as it would be to say that a road which was up hill and down dale was to be levelled by putting a uniform carpeting 6 inches in depth over its whole surface.

Let us make up our minds as to what it is we want to do. Are we out to stabilise employment or to provide houses? If the former, we may do something towards stabilising the building industry by employing it in times of depression on cottage building. For that purpose it is an intelligent enough proposition, and something might be achieved in the direction desired, but only at the price of destroying any regular programme, year in and year out, of cottage building.

You cannot have it both ways, you cannot use your material to fill up the dips and depressions in your road and, at the same time, spread it evenly over your surface.

I do not deny the financial merits of the proposal. It would ensure the building of cottages on a falling market both as regards labour and material, and therefore at the lowest price. It would have, however, this supreme political defect—it would

subordinate the need of those who want houses to the needs of those who only want to build them, a much smaller number.

If, on the other hand, what we want is a regular production of cottages varying little either in number or cost, we must face the fact that to obtain these conditions cottage building must be cut out of the main building industry. If what we want is a calm harbour, we must build a breakwater between the bay and the storm-driven sea. That is the only way to make a harbour. Oil may have its uses in a stormy sea, and individual vessels find in it some salvation, but civil engineers are hardly likely to advise that groynes, piers and breakwaters be superseded by a more liberal use of oil in the Atlantic, the North Sea and the English Channel.

The increase of the labour resources of the main building industry is one problem, and will have to be dealt with as such; the securing of an adequate supply of labour for cottage building is another and happily not so difficult a one.

If we are determined that each family shall be housed up to our standard, and if we are equally determined that such housing shall not generally inflate building costs, we must make up our minds to a national municipal building service at least as extensive as our tramway service.

I do not know how long the London County Council Tramway Service has been in existence, but I am told it now employs 15,000 men; 15,000 men in an L.C.C. building service would go far to build all the cottages required in Greater London.

How appalling the prospect! Let us seek the nearest sand in which we can bury our heads.

Yet consider. It is agreed that if we make an abnormal demand on a depleted building industry for cottage building it must cause a general inflation in building costs.

That is bound to react unfavourably both on the building industry and the architectural profession, and further it is difficult to see how the general building industry can be increased in attractiveness without a corresponding increase in costs, so that even if such a condition were secured in it by the manipulation of a cottage-building programme, the same unfavourable reaction would follow.

On these grounds, grounds not of theory but of fact, to be labelled what you like but not to be altered by any label, I submit that the only way to

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make cottage building possible is to make it a matter of municipal concern, and I advance the proposition :—

That the public provision of dwellings for the lower-paid workers is inevitable, that it demands a steady and little varying programme, and that the execution of such a programme without a general inflation of building costs can only be secured by the establishment of a national municipal cottage-building service apart from the main building industry.

PART IV.

A NATIONAL MUNICIPAL BUILDING SERVICE.

The first task of such a service would be to organise independent supplies of labour and materials as far as possible unaffected by fluctuations in the main building industry.

It does not necessarily follow that such supplies, when organised, should be combined under public administration : it might be that the task of combination could still be made a competitive one, the public authority supplying labour and material, the private contractor administering and supervising.

The labour task is to find 200,000 men and retain them for the specific purpose of cottage building, and my suggestion is that instead of finding these indirectly by first increasing the building industry by 500,000 men in order that 200,000 may be drawn from it, the 200,000 men should be drawn directly into a public cottage-building service.

Such a service could of course only be built up gradually, and it might well be that a commencement should be made with specific trades such as bricklayers, plasterers and slaters, the service extending as occasion demanded and opportunity offered.

In raising such a labour service the following matters would demand attention :

(1) The attraction of men into the service.

(2) The fact that the need for new houses does not arise equally at all times in every part of the country, combined with the equally obvious fact that men grow tired of the journeyman's life and want to settle down.

(3) The steady replenishment of the service.

With regard to the first there is little doubt that a public service would offer attractions that private employment in this industry cannot give. An

upstanding wage and fixity of employment would be sufficient inducement for all the men that were required.

With regard to the second and third, it is clear that the conditions of employment in such a service would have to include the right in the first years of requiring service in any part of the country, together with the prospect, in later years, of settlement in some district. Fortunately these requirements on the part of labour have their correspondences in the nature of the demand that would be made on it.

That demand is, in the first place, for new houses, a demand which may arise and have to be met anywhere. In the second place it is for replacements and repairs, which are local and can be carried out on a fixed and steady programme. For the second purpose, the older men could be settled in districts according to the need of the district, while for the first purpose the younger men could be allocated from time to time to the districts requiring them.

It is clear that such conditions prescribe that the service must be both national and local in character, the men entering first, perhaps, into a national service and passing thence into a local one. The details of such an organisation should not be difficult to work out.

In such a service the craft distinctions, though they could not be obliterated, might be much less marked, as also the distinction between skilled and unskilled labour. This in itself would confer a distinct advantage in cost on such an organisation as compared with that employed in private building.

I should limit the type of house to be erected by such a service to the "B" type, that is, the parlour house with three bedrooms, although perhaps allowing some increase in size, and I should restrain such a service from undertaking the erection of public buildings. Such restrictions would, no doubt, be necessary to secure the assent of employers and operatives in the main industry.

With regard to the replenishment of the service when organised, there would be no difficulty. On the estimate of a 25 years life it would require the entrance of 8,000 men per annum to keep it at strength, and these could be easily furnished by the technical schools of the country, to which the prospect of a post in a public service would effectively attract a sufficient number of applicants.

As I have already indicated, I do not expect to

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see such a service developed in a day. A new permanent service, for whatever purpose, cannot be improvised, but must be gradually built up.

Whether it is ever established will depend on the view that commands the assent of the majority. If that view is that housing is an emergency problem to be solved by emergency measures it will not be established till the falsity of that view is seen. If, on the other hand, the view that I am putting forward is adopted, that such housing is a permanent task incapable of being solved by unaided private enterprise, every consideration that wisdom can dictate and prudence adopt *must* lead to the establishment of such a service.

I must say a word or two about materials.

A cottage-building programme, if it is not to be upset by the fluctuations in demand made on materials by the main industry, must have its independent sources of supply.

The materials required are few and simple—brick, stone, slate, tiles and timber are the chief. Of these brick, stone and tiles are local materials, and might be left to local provision. Slates are a national and timber an international supply. Their acquisition and distribution might be undertaken by a central authority.

With a fixed programme there should be little difficulty in determining the amount required, and as little difficulty in earmarking the supplies.

The production of these would be a matter to be decided by considerations of convenience and economy. In many cases facilities might be given for their private production. In others it might be necessary for local or central authorities to develop them. Once a definite housing programme

running over an extended period is determined on materials become merely a question of organisation and accountancy.

There is no real difficulty in solving the housing problem; those that have arisen are due to the fact that persons whose enthusiasm has outrun their intelligence have rushed into enterprises, the extent of which they have not measured, with resources they have failed to estimate.

To this has been added an ignorance of or an indifference to the collateral results of the policy they have been pursuing, hence the present position.

I leave the question of the housing of the lower-paid workers with the assertion that it is a task which can be almost exactly measured, and is capable of being performed with continuity and regularity. It only requires to be approached with determination and carried out with intelligence.

I have said nothing about the part the architect plays in housing; believe me, it is an important part. He can help in the means that are to be employed and the end that is to be achieved. Building is, or should be, a matter of appropriate arrangements of parts, soundness of construction, economy in cost and beauty in result.

None of these things can be fully achieved without the co-operation of the architect, and no sound housing policy will concern itself with the rest of the workmen and leave this the chief workman out of account.

This is but a sketch. At the A.A. I believe they would call it an *Esquisse*. I hope the discussion that is coming will be on a larger scale and fill in many details I have had perforce to omit.

(The Discussion on Major Barnes's Paper will be published in the next issue of this Journal.)



REINFORCED CONCRETE BRIDGE OVER LAKE, BRITISH EMPIRE EXHIBITION

A Note on Concrete Buildings*

BY MAXWELL AYRTON [F.]

THE effort to keep in touch with the changing conditions and requirements of the times is perhaps more apparent in the world of design than in any other science, and the introduction of iron and steel was the greatest factor in the design of the last century.

In the early part of the nineteenth century the introduction of cast-iron girders enabled spans and heavy loads to be negotiated with greater ease than had been possible formerly. From cast iron came rolled steel, which is its turn developed rapidly until reaching its present state of efficiency in output and design. In construction the change has been enormous. By leaps and bounds, wonder upon wonder of engineering has come upon us. Architects have struggled with ever-increasing difficulties in their endeavour to keep up with these changes for steel construction requires clothing, and the traditional materials for building purposes necessarily lost much of their meaning as they became merely a facing to a substructure of steel. One of the commonest instances being a great shop front of a single sheet of plate glass with a horizontal lintol of stone hung up in its position to conceal the steel girder which is actually doing the work. Much ingenuity has been shown in dealing with these difficulties, but they cannot be said to have been truly satisfactorily overcome. In most cases we find merely a compromise to the necessities of modern requirements.

*Notes for a lecture given by Mr. Ayrton at the Samson Clark Building on March 7th.

During the last few years reinforced concrete construction has developed very rapidly, particularly in America, and there can be no doubt that it is *the* factor which must have the greatest influence upon the architecture of the future. It is a matter of surprise that it should so long have been regarded as purely an engineering expedient. This may perhaps be accounted for largely by the regrettable lack of partnership in design between architects and engineers. The closer union between these two great professions is one of the benefits which should transpire from the coming general use of reinforced concrete. The practice of working separately has unfortunately been too general.

In dealing with reinforced concrete as an architectural material, we are faced with one of the greatest difficulties that can be put to the would-be designer—that of departing from what the eye has become accustomed to. Reinforced concrete not only opens up possibilities, but demands a treatment entirely its own, and at first it is a shock to find walls of incredible thinness, arches equally thin and apparently without the necessary abutments, staircases hanging in the air and so forth.

The enormous facilities of the material will undoubtedly be a danger to its development in design. There are always exuberant spirits who are anxious to dash at any new development with the vain hope that they may produce something entirely new and

CONCRETE BUILDINGS

their own, and we are bound to suffer during the next few years from this, to the detriment, for the time being, of the material. Only gradually, and in its own proper time will it find its own, and forms inconceivable at the present time will presently be as satisfying to the eye as they would at the moment appear incongruous and fantastic.

As a material used by engineers, the surface treat-

works quickly in a more or less rough and ready fashion, accurate to a degree in some respect but casual in others.

The great objection to concrete building in the past has been, that when the boarding was taken down, the impression of the boards remained, leaving the roughness of the timber the knots and grains and joints faithfully reproduced on the face of the concrete, so

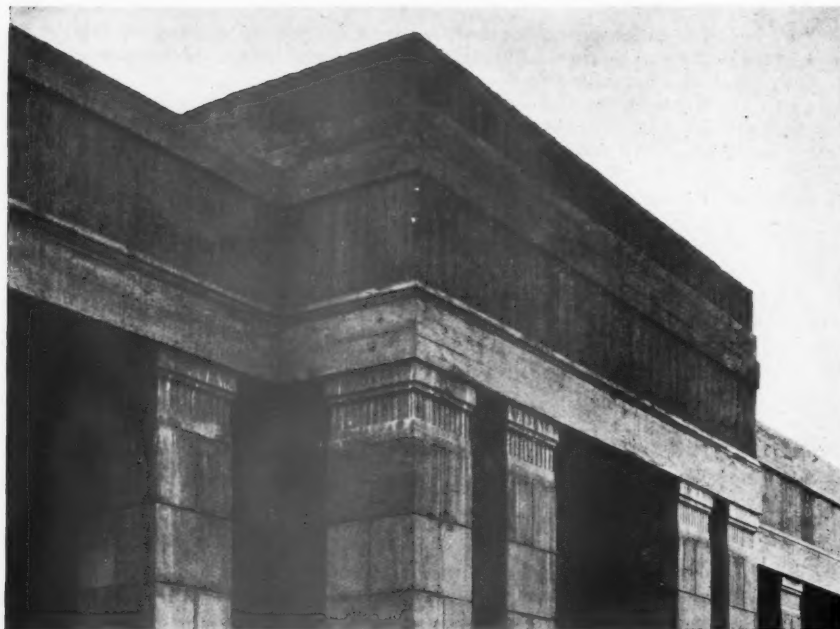


THE STADIUM, BRITISH EMPIRE EXHIBITION

ment is not one which they have had to consider very seriously, and in consequence the question of shuttering has been treated merely from the point of view of getting the shape they required in the finished article, without regard to its appearance to the eye, when the shuttering was taken down. And it is largely in the surface treatment of reinforced concrete that the architect will find his opportunity. Shuttering is made by a particular type of joiner and carpenter—a man who

that the finished article appears to be a rough timber construction of a very poor and temporary character. Various methods have been tried to overcome this difficulty—sand-blasting, hammering, chiselling and so forth; but none of them very satisfactory, as they all entail considerable extra labour and consequent cost in finishing off afterwards.

When it was decided to build the Stadium at Wembley in reinforced concrete, this problem was one of the



THE PARAPET OF LLOYDS BANK : BRITISH EMPIRE EXHIBITION

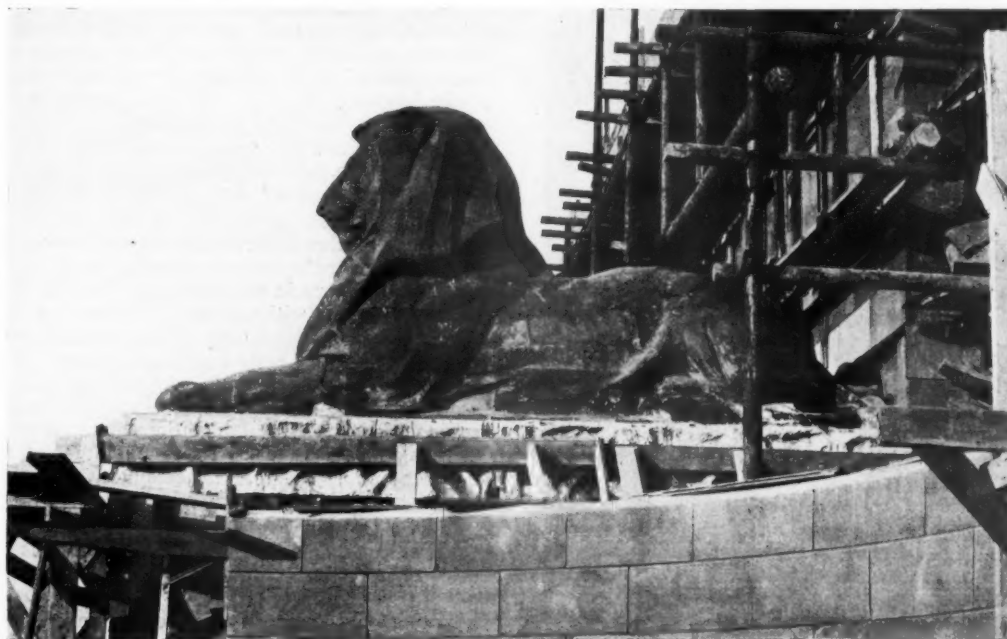


DETAIL OF BRIDGE SHOWING REEDING : BRITISH EMPIRE EXHIBITION

CONCRETE BUILDINGS

first that had to be tackled. It was realised at once that some surface finish was essential to such a building. The idea of rough casting was discussed and put aside as being too costly. Hammering and chiselling were also contemplated, but it was felt that this was not dealing with the material in an honest fashion. For it is obvious that a material cast in a mould should not require further treatment after the mould is taken away, and, again, if the building is to be of concrete it should stand as such, upon its own merits. In discussing and

In the forming of mouldings, projecting bands, recesses, flutings, etc., one must constantly keep before one the fact that all must be designed for the perfect flow of the material. The concrete is put in fairly wet, but has to be rammed down with rods between the steel reinforcements, until every portion of the mould is filled. It is obvious, therefore, that the greatest care must be taken not to design forms into which the material must be forced against its will. The steel reinforcement bars form a serious obstruction which



THE CONCRETE LION OF H.M.G. BUILDING, BRITISH EMPIRE EXHIBITION

considering the matter it was realised that the treatment of the surface should be obtained, not by subsequent work upon the face of the cast concrete, but by treatment of the internal face of the shuttering or moulds in which the concrete was to be cast. Fluted boarding was thought of, and several lengths of walling were built, and by trial and error we eventually found the sections of fluting and reeding which gave good results. As the work has proceeded the size of the fluting has gradually been increased, which is decidedly more satisfactory than the results obtained from the earlier stages.

cannot be avoided and must not be added to unnecessarily. These matters can only be learned by experience and practice. Not only must the designer learn the lesson, but also the joiner or pattern maker, and the man who erects the shuttering and supervises its taking down.

As the use of reinforced concrete becomes more general, practically a new trade will be created—that of the skilled maker and fixer of shuttering. The man who will know in an instant, when he sees an architect's detail drawings, exactly how he is to set about making his moulds and shuttering, and exactly what will and

what will not make a good job, just as at the present time a first-class pattern maker for steel and iron is able to correct in a moment an error in judgment on the part of the designer, should he have made one.

The possibilities of this material are immeasurable and its advantages over others are many, among the

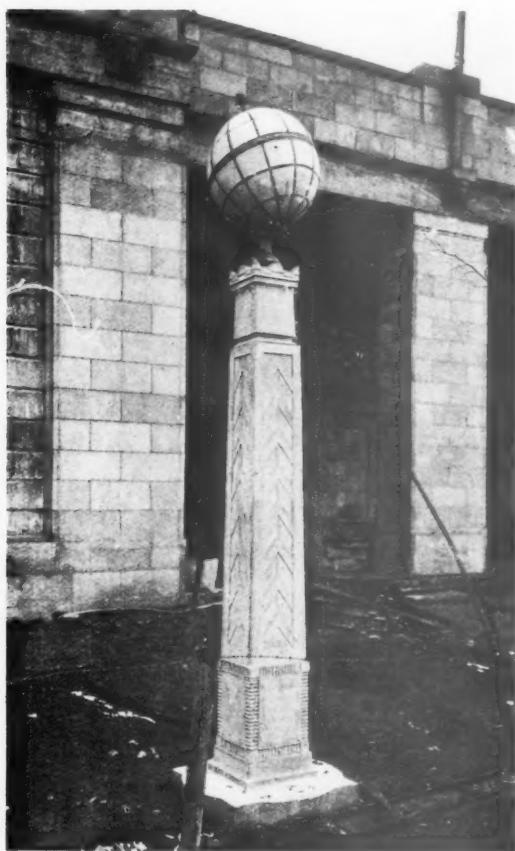
plete and need no further finishing than the necessary hanging of door and putting in of windows and painting. This is not the least of the charms in working in this material. There is something extraordinarily satisfactory in arranging bolt holes, fixing pipe runs, etc., within your concrete as it proceeds, and so avoiding much of the work known in architects' specifications as "cutting away" and "making good," that wretched business, heart-breaking to both client and architect.

To mention a few of the outstanding problems awaiting the architect, perhaps the most difficult is the satisfactory management of the expansion joints. Steel and cement expand and contract equally and together, otherwise, of course, reinforcement of concrete would be impossible. This necessitates expansion joints at regular intervals. In some cases it is possible to cover the joint by an overlapping projection, but this is not always possible. There can be no rule laid down, and it is one of those points in which it is absolutely essential that the engineer and architect should work together.

The "mix," that is the composition of the concrete, and in particular the amount of water used, is of the greatest importance in the texture of the face. If too liquid the cement will run out to the surface of the shuttering, and when exposed will leave what is known as a "fatty" face—i.e., an unpleasant, almost polished surface of pure cement, hiding the texture and colour of the aggregate entirely. The aggregate used is a matter settled by the local conditions and may be pure gravel as at Wembley or crushed gravel, granite, stone or broken brick. This and the colour of the sand used determines the colour of the finished work. The variety of colour at Wembley is astonishing and very beautiful—in the evening sunlight the Stadium has all the delicate shades of mother of pearl—on a wet day it takes a cloak of grim black grey.

Another point to consider is the amount of concrete which can be filled in each day, technically known as the "lift." This varies, of course, according to the thickness of concrete and the amount of reinforcement, etc. It is inevitable that a slight change of texture and colour happens at each lift, and it is desirable from every point of view that the lifts should be kept as horizontal and regular as possible. This was the reason for the adoption of the horizontal rusticated joints at Wembley.

Timber shuttering is bound to move slightly in filling, if only from the natural swelling of the timber when soaked with water. Therefore some method should be forthcoming which will allow of this without detriment to the design.



A REINFORCED CONCRETE LAMP-STANDARD:
TYPE USED IN THE GROUNDS

greatest being that of speed. Again, it is conceivable that where the architect and engineer had sufficient time to enable them to complete the drawings for a building down to the last detail, that they might bring this to so fine a point that when the day came for the striking of the shuttering, the building should be com-

Some Fundamental Ideas in Relation to Art

BY C. F. A. VOYSEY, MASTER OF THE ART WORKERS' GUILD

IN *The Times* of 8 December 1923 the following words occur:—"It is evident that the old distinctions between class and class in the community are breaking down. Yet in the future the divisions between men may be more acute than ever, since they will no longer depend on differences of wealth, education or social standing, but on men's conception of and response to spiritual realities." Believing this to be profoundly true, it occurred to me that some reflection on this principle as it may affect the arts should be both timely and interesting.

Assuming that all art is the manifestation of thought and feeling, it stands to reason that thought and feeling must be of supreme importance to all those who are practising the arts, as, indeed, it must be to everyone who realises the importance of all that affects the cultivation of the character. What stronger reason can there be for trying to make beautiful things, than that they help to purify and strengthen our thought and feeling, which are responsible primarily for all our conduct?

It is the unseen that is the glory of the seen. Any appeal to the senses through colour, form, texture and light and shade may cause pleasure and delight, but there is a higher appeal in that which stimulates our love and admiration. When we look at any work of art, we may ask ourselves—How is it wrought, is it technically well done, is the material of it rightly used? Then we may inquire: What is its sensuous effect, does it please any of our senses of form, colour, texture, light and shade, etc.? Then, what is its intellectual force, what does it say? What thoughts does it arouse? And then lastly, but most important of all, what emotions does it bring forth, what kind of affection does it kindle? This last we must recognise as the spiritual quality. The unseen. That spiritual quality which we can neither measure nor weigh, but which calls for the exercise of our personal character in the comparison of values. How we regard the higher qualities of man. How we love truth; how we love beauty, and how we love God. These three affections are the essential foundations of all real culture, and upon which all characters are built up. The love of truth, the love of beauty and the love of God, must be the dominating impulses of all we do; no one of which will suffice without the other two.

Believe me, what will affect our work, more than our skill, will be our attitude of mind towards it. Whether we are out to make money, rather than to serve. Whether we wish to glorify ourselves or our Maker. If we were more ready to make sacrifices for truth's sake, we should be less ready to follow conventions,

which are often the outcome of the desire to deceive. To give but one illustration, the rustication of stone work, that is the accentuation of the jointing, arose from the desire to make a wall look more massive than it really was. Thousands of pounds and thousands of hours of labour are being wasted every day over this convention, which is nothing more than a dirt-catching trick. As long as the law of fitness governs our regard for traditional methods, tradition as such will do no harm. But fitness is often forgotten in the anxiety not to offend against convention. Convention, which is the twin sister of tradition. Most of us are like lame men, frightened to put aside our crutches; and so, through fear, we follow the conventions of our time, thoughtlessly like sheep.

The world is getting weary of technical and intellectual skill. The horrors of post-impressionism, cubism and many of the other isms are due to the revolt of man against over-intellectuality. The war has made the world more emotional. And after the first violent reactionary symptoms have subsided, it is likely we shall see a genuine revival of artistic feeling. Already the colours of costumes and shop windows are more healthy and cheerful, less khaki and drab, less colour that is harmonious with decomposition and decay. When a nation is happy its colour is bright. The more idealistic the people the bluer is their colour; the more sordid and materialistic they are, the browner and greyer they become. Go to your great manufacturing centres and see how mud-coloured everything and everybody is. Climb into the hills of Westmorland and Cumberland, and rejoice over the lovely blue and greeny-grey costumes of the peasants, and their surroundings.

We might with much advantage limit all art teaching to the study of conditions and requirements—that is, materials, what they are, where they come from, and their possibilities and limitations. And for requirements, what it is that man needs to make him a better man. The study of fitness covers the whole ground, if we always remember that man is a spiritual being, and has a body. His body must be fed and clothed, protected and trained. Still more important is the cultivation and nourishment of his soul, which must be done by himself. Too often we forget the soul altogether.

We are not half alive to the poisons engendered by ugliness. We even advise each other to look at ugly things, knowing them to be ugly. And we think it is much more dangerous to hold our noses over the sewer gas of a gully. Never look at an ugly thing twice. It is fatally easy to get accustomed to corrupting influences. Let mothers and fathers remember that it

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matters greatly how far they try to keep their homes free from ugliness—that is, free from what their own consciences tell them is ugly. For there is no standard of beauty, therefore no standard of ugliness. There are fashions in plenty. The consensus of opinion often establishes what looks very like a standard of taste, but it cannot endure. The thick-lipped South African nigger lass to the nigger man is beautiful. We all have to fix our own standard of beauty. It is a very great mercy that it is so, and that there cannot be any one standard of beauty acknowledged by all. Were it possible there would be an end to all progress in taste, and we should be so much less charitable to each other. It is the assumption of a standard that has led to such slavish imitation of the past, and has well-nigh petrified all creative power, causing the archaeologist to assume an importance far greater than he deserves. He is now the right-hand man of the collector and dealer, and has produced many founders of museums incapable of telling the true value of anything, before knowing the date and author. Archaeological interest in things stimulates a conceit in knowledge without wisdom. Quite a nasty flavour is being given to some modern so-called art productions by the indecent exposure of Egyptian sacred antiquities.

Perpetual intercourse with the beauties of nature must have a refining influence on character. In all creative art there must be that spiritual quality which is the very life and soul of the object. Students cannot study nature too much, or too faithfully. To draw the real shapes of leaves and flowers, not the distorted perspective views of them, will help to fill their vocabulary of form, from which creative work will come. The study of human form may be carried on in the same way, in detail and in the street. As you walk along concentrate attention on different features, on gestures and movements of the body and limbs. All attentive observation of this kind, if earnestly pursued with a view to increase our knowledge of truth, will be greatly helpful, much more so than conventionally posing an ill-bred peasant without clothes, or bowls of flowers in crowded confusion.

Deliberate transcripts from nature are most valuable exercises, but in no sense are they art. The art arrives

the moment the artist's thought and feeling are turned on to select and reject, to arrange and to convey thought and feeling to others. Strictly speaking, there is no such thing as realistic art, though all good art is the result of realistic practice. The more truly you have seen a tree the finer will be the pattern you make of it. It may almost be said with truth: "What you can remember is your own, but what you sketch you steal." That is to say, the facts about nature only become yours when you have absorbed and digested them.

We never need be anxious about being original. If we work in this way and saturate our minds with nature, we cannot help our work being original; it is bound to be, simply because no two people in the world are exactly alike. Let us be wary of the spurious originality which arises from the imitation of men's modes and methods, or the egotism of eccentricity. Little personal traits are easily exaggerated, and if allowed undue prominence will kill all humility and sense of proportion.

We have encouraged water-tight compartments in our art training far too much. The sense of graceful and dignified proportion can be exercised in any craft. Training in mechanical construction will help, but not hinder the decorative designer. A feeling for colour and texture should be encouraged in all the crafts. Why should carvers and sculptors be content to ignore colour? Remember the carved and coloured screens in many of our churches. It may be said with truth that sculpture is not complete until it *is* coloured. Think of our alabaster tombs, reredoses and effigies splendid in their richness and fullness of colour.

We must reverse the order of things and put commerce second to art, not art second to commerce. It is no use relying on collective action, on public bodies, institutions, organisations or governments. It can only come from within. Do not let us deceive ourselves by thinking that Acts of Parliament, or Ministries of Fine Art, will help us. Each one must stand alone. Not that we can escape altogether the influences of our time, but by our sincerity we can raise the quality of the influences of the future. The desire to bestow that which we think good, is the secret of true happiness and true progress.

ST. PAUL'S BRIDGE

St. Paul's Bridge

DEPUTATION TO THE MINISTER OF TRANSPORT

A deputation representing the Royal Institute of British Architects (Mr. Paul Waterhouse, Mr. H. V. Lanchester, Professor A. Beresford Pite and Major Harry Barnes), the London Society (Sir William Davison, M. P., Mr. Carmichael Thomas and Mr. D. B. Niven), the Town Planning Institute (Professor S. D. Adshead, Mr. W. R. Davidge, Sir R. A. S. Paget and Mr. W. Rees Jeffreys), the Architecture Club (Mr. Ralph Knott, Mr. E. Vincent Harris, Mr. R. M. Barrington-Ward and Mr. James Bone) was received by Mr. H. Gosling, the Minister of Transport, on March 11th, in order to hear the views opposing the scheme for constructing the proposed St. Paul's Bridge over the Thames.

Sir William Davison, M.P., introduced the deputation, and Mr. Paul Waterhouse, Mr. Davidge, Mr. Rees Jeffreys, Mr. Carmichael Thomas and Major Barnes represented the views of their respective organisations.

All the main grounds of objection were laid before the Minister, and special emphasis was laid on the disadvantages which the new bridge would impose on schemes for the better regulation of traffic in the busy thoroughfares of the City. It was contended that conditions to-day are vastly different from those of 13 years ago when the scheme was sanctioned by Parliament, and that an additional flow of traffic on a North and South route near St. Paul's would result in serious blocks of East and West traffic, not only in Cannon Street and St. Paul's Churchyard, but also on Ludgate Hill, where it would be difficult to restart, and that further streams of traffic in Newgate Street and Cheapside would be stopped. The deputation also pointed out that the St. Paul's scheme would violate the main principle of all modern movements towards relief of congestion. It would bring extra traffic into the heart of the City, instead of seeking to divert it along parallel routes which avoid the crowded thoroughfares. The possibility of taking up alternative proposals was mentioned, and it was claimed that the money needed for this undertaking could be spent to better advantage elsewhere, and at the same time could provide double the amount of employment.

The Minister, in reply, said that the deputation asked him to do a very big thing if they suggested that he should reverse the decision of his predecessors to assist towards the cost of the approaches. Such action would in fact be tantamount to the Minister hindering the carrying out of a scheme which after an exhaustive investigation had received the special sanction of Parliament in 1911. He pointed out that the traffic aspect had received very great consideration from the

experts and advisers of the Ministry who were wholly in favour of the scheme. He promised, however, that he would carefully consider the arguments which had been laid before him.

Members of the deputation made it clear that the widening of certain thoroughfares in the City might advantageously be undertaken without carrying out the full scheme put forward by the Corporation.

TEMPLE AND CHARING CROSS SCHEMES.*

BY PROFESSOR BERESFORD PITE.

Thirteen years have passed since Parliamentary sanction was obtained for the proposal of the City Corporation, after an over-weighted struggle with architectural opposition. During those years Southwark Bridge has been rebuilt and another Parliamentary conflict has taken place over the *corpus vile* of Charing Cross Bridge, in which it may be claimed that the architectural opposition gained the success of preventing the widening and perpetuation of that railway eyesore. The revival of the St. Paul's Bridge scheme last year has already revealed that the City authorities are not as wholeheartedly positive as before, and it is now urgent that this immense undertaking should be reconsidered in all its bearings before the capital of the Empire is committed to what may prove to be a monumental blunder.

London is slowly awakening to a consciousness of its extraordinary artistic character. Is there another capital city with such a river and with its chief monument, one of the architectural treasures of civilization, seated with imposing dignity upon a natural eminence at its centre? It may also be asked, is there any other city so oppressed by its problem of transportation or so unprovided with foresight and design for its solution? These questions awaken doubts as to the prevision of the City Fathers, and point to their obligation to take a larger view of the problem than that which would restrict the expenditure of the ample resources at their command, from the Bridge House Estates, within the boundaries of the medieval City.

London certainly requires additional bridges. A century's expansion has only given it the Tower Bridge and withdrawn the Hungerford one. The widening circle of the suburbs, and the re-formation of the central circle of the map south of the river around Waterloo, make the provision of new bridges at Charing Cross and the Temple quite necessary. On each of these spots northern thoroughfares already concentrate, and the stoppage at their ends blocks the Strand and Fleet Street from Charing Cross to Blackfriars and overcrowds Waterloo Bridge. This more important relief will not be found to lie at the top of Ludgate Hill past Blackfriars.

But if it be granted that this is the concern of the County Council and not of the Corporation—a miserable concession to parochialism—it may be claimed that a fine monumental bridge laid out upon the axis of the Cathedral,

* From a letter published in *The Times* on 10 March.

opening upon a great forum into which shall open new avenues of traffic northwards as well as southwards, besides the existing double streams eastwards and westwards, will be worthy of the City and manifest appreciation for its great architectural heritage and realization of its integral connexion with the Metropolis. Short of this, and if it was a practical policy for the finances of the City, which commercial interests seem to forbid, it must be insisted that the St. Paul's Bridge scheme as at present designed is unworthy of London, and does not meet the urgent traffic needs of the Metropolis.

It is strange that while all London is panting for a bridge, first at Charing Cross, enormous expense is contemplated not only on the St. Paul's, but on the Lambeth Bridge. Is it not essential that the Government, through the Ministry of Transport, or otherwise, should, in the interest of the Empire, superintend the planning of its capital?

Reviews

ENGLISH FURNITURE. (*Its Essentials and Characteristics Simply and Clearly Explained for the Student and Small Collector.*) By John C. Rogers, A.R.I.B.A. Published by "Country Life," Ltd., Price 21s.

This book, as one may expect from the *Country Life* office, is artistically produced, and the numerous illustrations are well chosen and very clear.

Mr. Rogers has carefully arranged the book, so that it will be useful for reference to the amateur as well as to the craftsman, and in many ways it is distinctly original and different from other books on furniture. To mention one original feature, Mr. Rogers has compiled what he calls "The Collector's Time Table," and in this he deals with articles of furniture such as "Bureau with slant top. Approximate year of introduction circa 1700, approximate year of cessation 1790, largely superseded by drawer front and cylinder types after 1775."

Of course, dates are generally open to argument, but the notes, observations and history would seem carefully correct, and Mr. Rogers has succeeded in giving all he sets out in the title of the book.

Another original method that Mr. Rogers has developed is to take a good example of, say, an oak chest, and by means of photographs and diagrams analyses its construction, and the reason for its peculiarities.

This method is fascinating, and one obtains the atmosphere of the craftsman.

Mr. Rogers commences with oak chests, cupboards, stools and chairs of the sixteenth and seventeenth centuries, and then deals with the walnut and mahogany types, and touches on lacquer, polish, hinges and mounts.

His diagram on the development of joints and construction of drawers is very interesting.

In the Introduction he refers to the rapidly increasing difficulty in finding genuine untouched specimens, and the many traps and pitfalls for the collector.

Well, judging from a recent law case in which an amateur collector spent large sums on specimens that were open to doubt, even the well-known experts are themselves at a loss sometimes.

In fact, it would seem that four "genuine" antique legs, we may say, will reassemble and be a part of four "reputed" antique chairs.

The demand has been so great that the genuine articles are very rare and faking a fine art.

The quaint cottage by the roadside with an old grandfather's clock may have a business arrangement with the nearest antique dealer.

It would be interesting to know how many "real" Sheraton and Chippendale articles of furniture there are in the world, and compare the list with a calculation of what two such craftsmen could have turned out.

I believe that good modern furniture must come into its own.

However, this book, well studied and digested, will help anyone in his "adventures in collecting."

C. O. NELSON [A].

The Library

DIE KIRCHLICHEN BAUDENKMÄLER DER SCHWEIZ. Band 2 St. Gallen, Appenzell, Thurgau. By Dr. Adolf Gaudy. 40. Berlin. 1923. [Ernest Wasmuth.] £1 16s.

Switzerland is so generally looked upon from the sole points of view of high alpine scenery and of sport that foreigners are apt to leave unnoticed the works of the builder or come away with the impression that Swiss architecture consists of nothing but palace hotels and chalets. Yet it possesses a wealth of architecture of all periods of great interest, if only by reason of its affinities with neighbouring lands. But much of it is of a high order of merit. The cathedrals of Lausanne and Geneva, for instance, are noble examples of Burgundian Gothic. This volume is the second of a regional series, illustrating ecclesiastical and monastic architecture. The first was devoted to the Canton of the Grisons, the one before us to the three Cantons lying between it and the Lake of Constance (St. Gall, Appenzell and Thurgau). The buildings are described with careful plans and sections in the introduction by a Swiss architect, and fully illustrated by photographs. The variety in the form of steeples, to mention but one feature—some with crow-stepped gables, some with four gables, others conical, bulbous, tiled, slated, shingled or metalled—is most striking. Tombs, stained glass, church furniture, iron work, mural paintings, sculpture, are included in the illustrations.

W. H. W.

ENGLISH INDUSTRIES OF THE MIDDLE AGES. By L. F. Salzman. 80. Oxford. 1923. 10s. [University Press, Oxford.]

This is a small book giving an introduction to the study of industrial life in England in pre-Elizabethan days. The side likely to be of most interest to architects is the account given of various technical and mechanical processes. These are illustrated by a large number of reproductions of old prints showing subjects varying from the building of a cathedral to the details of the construction of a pump.

A. H. M.

The Second Exhibition of the Architecture Club

BY IAN B. M. HAMILTON B.A. (OXON) [A.].

THE Duke of Westminster has again placed the galleries of Grosvenor House at the disposal of the Architecture Club, and the second exhibition, entitled "British Architecture of To-day," was opened by the Marquess Curzon on March 11th and is to remain on view until April 17th.

During the short time that the Architecture Club has been in existence it has already met with considerable success in encouraging intelligent people to take a reasonable interest in Architecture. It is, of course, deplorable that there should be the actual necessity for such a club; but we live in a commercial and mechanical age, in which not only, the pessimists tell us, are artists of all kinds superfluous because such of their wares for which there may be a demand are now produced on a more economical basis by machinery, but also the tendency is for the mass of the people actually to prefer these artificial products; for aesthetic considerations, even with responsible and educated people, to be entirely subservient to financial and utilitarian needs; for creature comforts and rapid locomotion to be far more important than beauty, which is not measured in gold.

Things may not be as bad as they are sometimes painted, but it cannot be doubted that this tendency exists. Indications of it are to be found on every side, and in the particular realm of Architecture it will suffice to remember last year's attempted destruction of the Whitgift Hospital, and to consider the astounding attack which is now being made upon the City Churches. Since the necessity is here, the Architecture Club, with its high ideals, is to be welcomed as a corrective to this tendency.

The annual exhibition, the most outward and most visible sign of its many activities, is also its most important. Since houses may now be ordered over the counter of a shop, and almost selected from a show window, it is essential that the community at large should at least have the opportunity of knowing that abundance of really good contemporary work is available, and, if possible, of appreciating it. Here actual buildings are illustrated by large-scale photographs, and the layman is not disturbed by constructional details or technical drawings.

The greater part of the exhibition is devoted to Recent Architecture, and there are also three separate sections of Memorials, Gardens and Housing. Besides the photographs there are attractive models of new buildings, and Lady Constance Hatch deserves much praise for the trouble which she has taken in again collecting models of old buildings for this exhibition. The result of her labours, and the kindness of the Dean and Chapter of Canterbury, provide the opportunity of examining and comparing nearly thirty cathedrals, placed side by side upon one table, and amongst other well-known buildings there are the working models of Sir Charles Barry's Towers of the Houses of Parliament, kindly lent by H.M. Office of Works.

The "British Architecture of To-day" is, generally speaking, of to-day as distinct from last year's exhibition of "Twenty Years of British Architecture." Nevertheless, it is pleasant to find that occasionally the title has been widely interpreted, for this has enabled a representative group of Sir Edwin Lutyens's domestic works, going back to Marsh Court and Gray Walls, to be included. To Architects these will be familiar, but they are probably not so well known to the general public, which is sufficient reason for finding them upon the end wall of the first room—a prologue, as it were, to Post-War Architecture.

I understand that this section of Recent Architecture is to be a permanent institution at the club's annual exhibitions, which will in future enable us to see how current architecture is progressing from year to year. The present exhibition is the best opportunity which there has yet been of realising how architecture has been developing since the war, and, with regard to domestic work, which forms the preponderance of the exhibits, it seems to have followed one of two paths. The first is in direct continuity of our local traditions and indigenous styles, sometimes straightforwardly in the local manner as in John D. Clarke's group (85), and sometimes with more or less adaptation or elaboration as in Harold Falkner's series (254) or that of Forbes and Tate (293). Other fine examples of this are seen by Biddulph Pinchard (5), H. Chalton Bradshaw (58) and Baillie Scott and Beresford (69).

The second is the compact small country house treated in a more individualistic manner and generally striking a note of simplicity. One of the best examples is 76, by Milne and Phipps. Two houses at Welwyn by de Soissons and Kenyon (62 and 63) are in this category, and there are notably examples by Leslie Mansfield (11), Wills and Kaula (231) and P. D. Hepworth (414).

In both these manners the influence of post-war conditions is discernible. The activities of an architect are limited by the depth of his clients' pocket, and we have presumably passed out of the age when large country houses were built. We must regard it as an exception that A. Marshall Mackenzie and A. J. R. Mackenzie should have the opportunity of building Entrance Lodges to Dunecht House in the baronial manner. This exhibition shows what charming houses of moderate size can meet modern requirements, or if local traditions are to be preserved how they may be adapted.

When ecclesiastical architecture is considered the result of high building prices and depleted funds is even more apparent. Styles, which grow from natural causes, and are not created, are apt to emerge after large social upheavals owing to the necessity of employing cheaper materials and therefore the necessity of a different treatment. It was the Napoleonic Wars which gave us the stucco period of the early nineteenth century. Concrete is eminently suitable for vaulting large spans, and it seems that it is to be the dominant factor in determining our ecclesiastical style of to-day. We need not regret

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the passing of elaborate compositions in stone if we are to have such fine conceptions in brick and concrete as Robert Atkinson's St. Catherine's Church, Hammer-smith (54) and Evelyn Simmons's St. Ninian's Church, Gretna (44), or of lavish enrichment if the interiors are to be as simple and dignified as these and that of Gilbert Scott's St. Paul's Church, Liverpool (67).

Industrial buildings are represented by a group from Buckland and Haywood in which 31 for Kynoch, Ltd., is particularly successful; there is a scholarly design for the Faculty of Arts, Manchester (38), by Dr. Percy S. Worthington and Professor J. Hubert Worthington; and King Edward VII. Memorial Hospital, Sheffield (248), by Arthur W. Kenyon shows a very pleasing treatment. There are not many public buildings, but two at Cardiff should be noted, the Technical Institute (252), by Ivor Jones and Percy Thomas, and the Registry Office, University of Wales (232), by Wills and Kaula.

A pleasant feature of the exhibition is the number of interiors illustrated. Besides the more important London houses shown by Detmar Blow and Billerey (47) and Philip Tilden's Black Glass Gallery (98) there are on a less elaborate scale a charming treatment by Braddell and Deane (391) and a little series of Mallord House (394) by Ralph Knott and E. Stone Collins.

Sir Robert Lorimer (305) is represented by a group showing carved woodwork which is very interesting. Although the detail is frequently intricate and complicated, the broadness and severity of the general design is most successfully maintained.

In the Housing Section there is a large group of London County Council Housing by J. Topham Forrest, and the success of a single architecture conception for a whole block of houses is well illustrated by those on the Old Oak Estate (156), T. Alwyn Lloyd (117), Adshead and Ramsey and Houfton (125) and Hennell and James (165) show excellent designs of single types and there are many successful solutions of what must have been difficult problems in comprehensive planning.

Since the Architecture Club stands also for the allied arts, the section devoted to Gardens contains also Garden Statuary, which is a welcome addition to the already great variety of the exhibits. There are two magnificent flower pots in Chinese blue glaze by Carter Stabler and Adams, and Harold Stabler's sedate Harpy Eagle would be a very pleasant bird to find in a garden.

There are photographs of lawns and wide herbaceous borders, but a great many of the gardens are of a more architectural nature, in the shape of a complete sunk garden, or centered round a pond, and they are all delightful. There is a charming series of two of Guy Dawber's gardens (200) and there are three of Sir Edwin Lutyens's cunningly-contrived pools (182), and amongst the necessary adjuncts of the garden H. M. Fletcher shows a dipping pool and seat (196).

A very essential point to emphasise is the connection of the house with the garden. This is very well brought out in the four examples shown by Milne and Phipps (174), in which the two blend harmoniously, and the architectural lines of the house are maintained at first in the garden in a formal manner, until the broad stone steps lead away to where Nature has fuller play.

In the section devoted to Memorials the importance of good lettering has obviously been emphasised, and besides large-scale photographs there are two models for bronze tablets in gesso on wood (382) by Macdonald Gill, which are also interesting in showing his method of working. In this direction the Architecture Club has a great field open for its activities. The commercial brass plate is still distressingly popular, and perhaps on a future occasion it will be able to take tombstones and graveyard monuments within its scope.

The question of Village War Memorials has been so important that I wish, as there is an exhibition of Memorials, that more space could have been found for showing the very good ones that have been put up. I feel that it is a question on which the ability of contemporary architects has been directly challenged, and to which the Architecture Club could make an excellent reply. They are scarcely represented here, but two by H. M. Fletcher (378-9) leave nothing to be desired. The very simple shrine in Somerset with its thatched roof absolutely fulfils its purpose, and the slender shaft of the cross in Kent and the surrounding treatment is really beautiful. L. H. Bucknell has an exceedingly well-placed and simple cross at Silkstone, Yorks (373), and Herbert Baker (347) and Goodhart-Rendel (358) show good designs of crosses of the type generally associated with the West Country.

Amongst the other Memorials there is first of all the splendid War Memorial at Brussels (365) by T. S. Tait and C. S. Jagger, which is a really fine achievement. Clough Williams-Ellis has a rugged Memorial Tower (369) upon a moor in Wales, quite in the spirit of its surroundings, and Detmar Blow and Billerey show a charming fountain head (368) in the Chelsea Hospital Garden.

Of Memorials inside buildings the glazed earthenware decoration (364) of Phœbe and Harold Stabler shows a material with great possibilities, which is very little explored. H. M. Fletcher's War Memorial at St. John's College, Cambridge, is the successful result of a quite simple treatment combined with good lettering. We have in this country a fine tradition of mural monuments, which, although it may possibly have run underground during part of last century in common with other traditions, has bubbled up to the surface, and is still flowing. It is in better case than another great tradition, that of English furniture, which no longer flows in its accustomed torrent, but is only found in secret springs. This is one of the things which we must not only preserve but foster.

In conclusion, the most remarkable feature of the exhibition is the high general standard attained throughout.

Amongst those present at the funeral of Mr. Ward at Iver Church, on 15 March, were Mr. Arthur Keen, Mr. Edward P. Warren, Mr. Henry M. Fletcher, Mr. W. J. Tapper, Major H. C. Corlette, Mr. C. Harrison Townsend, Mr. Arthur Stratton, Mr. M. S. Briggs, Mr. F. O. Marchant, Mr. F. C. Eden, Mr. Laurence A. Turner, Mr. Harry Batsford, and Mr. R. Dircks. The ceremony was attended by a large congregation.

OBITUARY

William Henry Ward

William Henry Ward was born on 13 September, 1865, at Iver, Bucks. His father held the living; the village was his home throughout the whole of his life, and he was buried there on 15 March, 1924. He went to school at Repton, and was a Scholar of Clare College, Cambridge. From 1890 to 1892 he was a pupil of Sir Arthur Blomfield, and worked in Sir Ernest George's office in 1892 and 1893. In 1895 he won the Measured Drawings Prize of the R.I.B.A. with drawings of the gateway of St. John's College, Cambridge, and about that time he worked with the late Mr. Dan Gibson at Windermere. From 1895 to 1898 he was assistant to



Sir Edwin Lutyens. He began practice in Charlotte Street, but moved in 1899 to 28, Theobald's Road, where he stayed till 1911. He then settled at 2, Bedford Square, and it is in these surroundings, of eighteenth century refinement and scholarly design, that his friends will always find it natural and congenial to picture him.

It was characteristic of Ward that in the early days of the war he quietly volunteered for active service at the age of 49, suppressing any information, such as the date of his university career, which might have prevented him from serving. He held a commission and served both in France and Italy till the end of the war, with intervals of illness brought on no doubt by the stress of campaigning life. Though in early years very fond of walking and cycling, he was never a strong man, and his death at a comparatively early age, as in the case of many other men, may certainly be held an

indirect consequence of the war and of his self-devotion.

His architectural works included several houses near Keswick, a Church Missionary School at Lucknow, a group of houses at Hampstead, church furniture and decoration for the Church Crafts League, and, in conjunction with Mr. G. Cogswell, a Preparatory School for Boys at Weston-super-Mare, and a Parish Church at Fazakerley near Liverpool. His refinement of mind and singleness of purpose were clearly to be seen in his designs. Scholarship too often leads designers astray into the display of learning and knowledge of historical detail. Ward's scholarship were of a riper sort. His Keswick and Hampstead houses are purely English and his knowledge shows itself rather in the elimination than the introduction of detail.

His literary works, by which he is more widely known than by his buildings, consist of *Sixteenth Century French Châteaux and Gardens by du Cerceau*, published in 1909, his great work on *Architecture of the Renaissance in France*, published in 1911, and many articles showing accurate scholarship and a gift of clear expression, written from time to time for the architectural press. On leaving the army he set about the work for a parochial history of Iver, upon which he was still occupied at the time of his death.

He was an Institute Examiner and served on various committees. On the Literature Standing Committee, of which he was Chairman at the time of his death, his knowledge and devotion will be sorely missed.

Among the architects of his generation none surpassed Ward in scholarship and that power of criticizing architectural work by reference to the best standards of all time which we call taste. His historical books are a distinguished contribution to the literature of architecture. But his scholarship was only one side of him, as his war record shows. He was so quiet and modest that people sometimes spoke and thought of him in negative terms—"unassuming," "unaffected," and so forth. This was quite wrong. Those who worked with him, and his intimates, knew the power of positive achievement which was his. He was thorough as well as accurate in his work, and when he undertook that anything should be done, he was more than as good as his word. To men of congenial tastes, for whom he could throw aside the slight veil of reserve by which he was apt to protect himself, he was a delightful and lovable companion. His selflessness and power of control were such that, though for years before his death he was rarely free from discomfort and generally in actual pain, his manner was always genial and pleasant; even to those who were most constantly with him he never showed any of the signs of illness save in the increasing frailty of his appearance. His place among architects and those who care for architecture will be hard to fill.

Lord Curzon on Architecture

Lord Curzon of Kedleston on 11 March formally opened the Exhibition of British Architecture of To-day, which is being held by the Architecture Club in Grosvenor House.

Lord Curzon said in the course of his speech that he had always taken an enthusiastic interest in architecture, which seemed to him the most human—he might almost say humane—the most universal, the most cosmopolitan, and the most civilizing of the arts. He carried his enthusiasm for architecture to the point of saying that he would like to have been a working architect. Why? In the first place architecture needed and demanded no small amount of study and research. Above all, in architecture there was a scope for creative power and human imagination. Also, architecture could be practised both indoors and out of doors. Further, they had the most wonderful set of models and materials the world could produce. Painters were confined to paint, sculptors to marble and bronze; but architects could use all the stones the world produced, every species of marble and every metal, and could combine them in any proportion or degree they pleased. Then let them look at the scope and range of the architect. He might be called upon to draw plans from a cathedral to a horse-box; from a castle to a cow-shed.

What was the position of architecture in England now? Was it on the upward grade, stationary, or going down? That question was difficult to answer dogmatically. His view was that the movement was distinctly a movement in advance. Interest in architecture, and to some extent knowledge of architecture, was much more widespread now than it was 40 or 50 years ago. He was not certain that the cultured classes took so much interest in it as in the time of Lord Burlington or Chambers and some of the great men of the eighteenth century, but it was much more widely spread owing to the wonderful architectural publications of the day, which had brought architecture home to the present generation in a manner quite impossible a few years ago.

A question they must often have put to themselves was: "Are we capable of producing any new national style?" To that he thought the answer was doubtful. If they looked at history they would see that there had been certain periods in which architecture had expressed the national spirit of the time. First the Normans had appeared and brought their castles with them, but when the needs of the time ceased that form of architecture had disappeared.

In the Middle Ages they had had the first genuine outcome of the national spirit in architecture in the manor houses. Arising out of that had come the period known as "Tudor," when taste had improved, warfare had ceased, and there had been more money to spend. Then men had built the Tudor mansions which were among the most beautiful things in the world. Afterwards there had come the Jacobean style, graceful and charming, and different in England from that style on the Continent. That had been followed by the later

Renaissance period, a really noble period of British architecture, when the work of Inigo Jones and Christopher Wren was prominent.

He had seen a picture of the Queen's Dolls' House. He thought that beautiful, and, if he were going to build a house, he would like to reproduce it on a larger scale. It was of the period usually associated with William and Mary, a wonderful period, which was followed by that of the red brick and stone house, commonly known as "Queen Anne," and the early "Georges." Since then there had been no original English architecture. He did not think any architect would say there was anything worth mentioning as the "Victorian" type.

The question he wanted them to consider was whether it was possible to build up a "Mary and George" style, taking the names of our King and Queen. Many people had striven to produce it, on the whole, he thought, without success. He did not think the conditions really admitted of a new style, but modern architects could do a great deal in readjusting the old styles and adapting them to the altered needs of to-day.

The modern school of architects in America were, he thought, the most advanced, and were evolving new forms from the old style, which represented the finest modern architecture the world could show. To what extent could England do the same? Some of the great public and Government buildings and museums in England were good, and others were deplorable.

He did not think there was any possibility of creating country houses like those of the past. The people who wanted beauty had not the money, and the *nouveaux riches* wanted luxury and comfort, not beauty. The smaller class of country house was the great creative triumph of the present generation. Quite beautiful houses of moderate size were being produced everywhere, largely modelled on the houses of the past; he referred particularly to building of the kind for which Sir Edwin Lutyens and his contemporaries were responsible.

If he had to draw up rules for a successful architect, he would advise them to use the English style in England. He would also advise them to avoid megalomania, and not allow their buildings to climb into the sky. On the other hand, they should not spread themselves out like some great octopus. They should avoid aggressive individualism. Regent Street was gradually being pulled down and a number of buildings, some of them individually fine, were replacing those which had gone. He sighed for poor old Nash, who had a knowledge of form and design which was peaceful and sober and produced an artistic whole. He thought it was a distinct loss to the country that Nash's Regent Street had gone and those vast individualistic creations were taking its place.

His next rule would be that they should use the simplest and best materials, avoid pretension and sham, and, above all, not forget the æsthetic taste. He hoped beauty would be made one of the chief tests of the rising school of architects.

THE LONDON SOCIETY

THE LONDON SOCIETY. ANNUAL MEETING.

The twelfth annual meeting of the London Society, which now has 1,200 members, was held at the Royal Academy on 12 March, the new president, the Earl of Crawford, being in the chair.

The remarkable progress which this Society has made since the first annual meeting at the Mansion House in 1913 when, if we remember rightly, Lord Curzon made a brilliant speech, makes it unnecessary to explain its aims and objects.

Among the many things dealt with in the annual report we find again the question of the London City Churches and St. Paul's and Charing Cross Bridges. This is the dual and hardy quarry which the Society is stalking continually.

As regards the former, for the information of the public, the Society is publishing a brochure, for which they are mainly indebted to Dr. Philip Norman, giving the salient points of historic and antiquarian interest in connection with each individual church.

The Society also proposes to take such steps as are necessary to secure an extension of the Act which already protects the churchyards so that it may include the sites on which the City churches stand.

When this action is pressed we wonder whether it will occur to any section of the Church that, if the above-mentioned Act could be abolished altogether, valuable areas in the shape of churchyards would be available for development for office, warehouse and factory purposes; the disused burial grounds of St. Margaret Pattens and St. Martin Outwich, etc., could then be sold as building sites just as it is proposed to sell Endsleigh Gardens. It will be interesting to see whether such a suggestion is ever made.

In considering the St. Paul's Bridge proposal the chairman remarked quite happily and rightly that the longer the final decision was delayed, the stronger would be the opposition: it is, we think, undoubtedly true that time is on our side.

The report made the concrete suggestion that the Committee of the Society were considering the question of arranging for a meeting at the Mansion House in support of the objects the Society has in view as regards the City churches; we venture to think that if a similar meeting could also be arranged—in the enemy's camp as it were—against the St. Paul's Bridge, it would have the hearty support of the R.I.B.A.

It was pointed out by Sir Aston Webb that the work of the London Society is by no means exclusively critical; it regards constructive proposals as the more valuable side of its works.

Not only has it prepared a plan of London showing the best possible development for arterial and circumferential roads—a plan now known as the London Society's plan—it has also written a book about London which has not only been written but sold; and now it is engaged upon plans of the London boroughs showing the present uses to which the various properties are put, namely, residences, shops, factories, etc., as a preliminary research necessary before the question of zoning could even be considered or a zoning map prepared: an attempt—somewhat in the nature of heroic—to create some order in chaotic London.

It is to be feared that the Londoner, having grown up

in such a disorderly environment, has been bred with a disorderly mind, and yet it is only the orderly minded individual who can produce an orderly community which expresses itself naturally by an orderly city.

We suggest that it is this realisation of order as a paramount virtue—so insisted upon by Professor Lethaby—and the necessity for intensifying the communal idea, which are probably the principal reasons why the R.I.B.A. finds itself so much in harmony with a Society which owes its initiation in no small degree to some of its own members.

W. E. VERNON CROMPTON [F.].

INTERNATIONAL TOWN PLANNING CONFERENCE.

The next International and Town Planning Conference which has been arranged by the International Garden Cities and Town Planning Federation will be held at Amsterdam from July 2 to 9. Mr. Raymond Unwin, Professor Patrick Abercrombie, and Mr. C. B. Purdom are amongst the British delegates who will read papers at the Conference, at which there will be representatives from America and many of the European countries.

The principal subjects for discussion will be: (a) Regional Planning in relation to Large Cities; (b) Parks, Park Systems and Recreation. The problems in connection with these subjects are occupying the attention of technical experts and State and Municipal administrators in many parts of the world, and the Committee of the Federation are of the opinion that the interchange of opinions should be of great service at the present time.

Study tours will be made of many of the Dutch towns during the Conference. Holland has played a very important part in post-war housing, having granted State assistance for 142,000 new houses since the beginning of 1918, the present population of the whole country being about 7,000,000. Arrangements are being made for visits to some of the housing schemes.

There will be a specially selected international exhibition of plans, pictures and drawings, dealing with the subjects discussed at the Conference.

Mr. Ebenezer Howard is the President of the Federation.

THE BRITISH SOCIETY OF MASTER GLASS- PAINTERS.

This Society has recently been formed to advance the status of the craft of glass-painting in this country, as an honourable and artistic profession, and to endeavour to preserve its heritage of ancient glass, by influencing public opinion and by advice or suggestions when they can be offered.

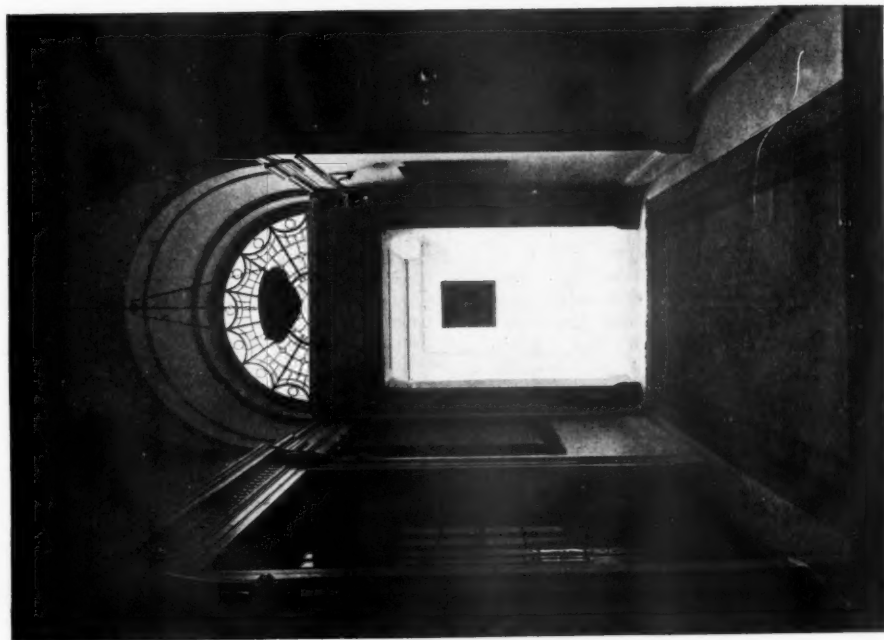
On Wednesday, 26 March, at 5.30 p.m., in the Hall of the Art Workers' Guild, 6, Queen Square, Dr. T. M. Legge will exhibit and describe a collection of specimens of fifteenth century stained glass, and Mr. F. S. Eden, of the Royal Commission on Historical Monuments, will speak on "Ancient Stained Glass in London." The attendance of members of the R.I.B.A. will be welcomed.

LONDON TRAFFIC AUTHORITY.

On the recommendation of the Town Planning Committee it has been decided to urge upon the Prime Minister the necessity of the establishment of a Traffic Authority for London at the earliest date practicable.

for sound to be reflected from the platform end of the room and from both side walls, and to be stopped as effectually as possible elsewhere. As the room will be used frequently for exhibitions of drawings and photographs the walls had to be finished with boarding and canvas, but on the side opposite the platform the wall is





THE ENTRANCE HALL



VIEW OF THE MEETING ROOM FROM THE ENTRANCE
NEW R.I.B.A. MEETING ROOM

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had to be entirely reconstructed, and this work has been done by Messrs. J. Jeffreys & Co., Ltd. The electrical work has been done by Messrs. Locke & Soares, and their fittings include a number of reflector lights designed to throw a good light on to drawings that may be hung on the walls. The quilting of the walls recommended by Mr. Bagenal has been carried out by the May Construction Company, and the contractors for the general building work were Messrs. John Greenwood, Ltd., whose foreman, Mr. A. J. Bond, deserves the thanks of all concerned for the way in which he has supervised the work. The roof lights and lanterns, which are very large, were made by the British Challenge Glazing Company. The details of the reinforced concrete girders for the roof and elsewhere were made by Dr. Oscar Faber, and his drawings are being hung up in the meeting room in case any members are interested in seeing them. The Hon. Secretary has acted as architect.

Correspondence

EVERYDAY ARCHITECTURE

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—Mr. Hiorns, in his able and generous review of my book, *Everyday Architecture*, in your issue of 8th March, quotes my statement that architecture is “not merely construction clothed in an Art form but rather an Art form interpreted in a constructive and practical way”; he suggests that this definition will probably invoke criticism, and “is certainly open to disagreement.” May I admit my failure to make myself clear by explaining what I meant? To my mind the only way that one can account for the intuitive understanding of any of the Arts (and for other forces that do not here concern us) is by assuming that they interpret in terms appropriate to this shifty and transitory world impressions that belong to a real and permanent world. The Arts are among the forces that act as mirrors to reflect feebly different aspects of the Great World, and reveal them to us of the Little World. Now if one holds this view, it is obviously more correct to say that Art is the real translated into the temporal than to say that it is the temporal clothed in terms of the real. I am aware that this is open to disagreement, but I hope that it explains what there is to disagree about.—Yours faithfully,

MANNING ROBERTSON.

NATIONAL HOUSING POLICY

To the Editor, JOURNAL R.I.B.A.,—

SIR,—On turning to page 257 of the JOURNAL received last week, I saw with great interest that the R.I.B.A. had published its National Housing Policy. Surely this would be a most timely help to the new Government in really getting something done in the housing of the working classes.

I have read and re-read this Memorandum several times, but so far, to my great disappointment, have been unable to discover any housing policy in it. Perhaps I am impatient, and this is only a first instalment of a series of memoranda on this subject.

It begins well by claiming to speak for ten thousand architects, and implies that the thirty or more Housing Acts in existence are due to the action of the R.I.B.A., some time during the fifties of last century, in issuing an appeal to improve the dwellings of the poor.

Paragraph (2) quite rightly lays down a standard of accommodation, and observes that there has been unparalleled attention to lay-outs, roads, sewers and buildings during the last four years. But the recommendation which follows, that Government should reconsider the Report on By-Laws, the Tudor Walters Report, and Ministry of Health Housing Manual, would mean endless committee work with waste of time and paper. The R.I.B.A. very generously offers the Government the experience of members, but omits to mention whether such services shall be only partly honorary or fully paid for.

Paragraph (3)—Money. The crux of the whole housing situation. The Memorandum rather laboriously explains that the difficulty about housing the poor is that the poor cannot afford it. By the aid of this light on a dark subject, “financial assistance” is recommended.

Paragraph (4). The Memorandum quite rightly recommends the use of well-trying materials only; but what precisely is meant by “In their (R.I.B.A.’s) opinion, the difficulty in securing an abundant supply of such materials is largely associated with fluctuations in demand.” It is difficult to make head and tail of this.

Paragraph (5) suggests endless opportunities for more committees, statisticians, economists, and paper manufacturers, though it is no inducement to Bill Smith to put any extra foot-pounds of energy behind his wheelbarrow.

The advice to consider how best to increase the number of men in the building industry is good, though rather behind the times, as Government is already doing this.

Paragraph (6) is good advice, though it is hardly possible that Government can have forgotten already the “luxury building” trouble of past years.

Paragraph (7). The R.I.B.A. thinks that housing as a Government job has come to stay. Apparently it hopes that the system will be one of decentralisation.

The Memorandum is disappointing. Surely a National Housing Policy should show very clearly some theory or plan of action. From this point of view the R.I.B.A. memorandum suggests little action but in the direction of enquiries by committees; as for getting a move on with housing the poor, it does not appear to be of any great value. Perhaps some more practical suggestions are being prepared, and will be published shortly? One hopes so, as it appears that this sort of gratuitous advice to Government on the Housing Question is becoming the fashion.—Yours faithfully, ARTHUR WELFORD [A].

To the Editor, JOURNAL R.I.B.A.,—

SIR,—I am quite sure that the Housing Committee will regret that its Memorandum on Housing adopted by the Council has not given more satisfaction to Mr. Welford, and will welcome any “practical suggestions” he cares to lay before it.—Yours truly, HARRY BARNES [F].

Academic Dress for Members and Licentiatees

SPECIAL AND BUSINESS GENERAL MEETING, MONDAY, 3 MARCH 1924, THE PRESIDENT,
MR. J. ALFRED GOTCH, IN THE CHAIR.

The PRESIDENT said that the following notice of motion had been received from Mr. C. Ernest Elcock, Fellow :

"That the resolution on the subject of Academic Dress passed at the General Meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress."

In connection with this, the Council had desired him to say that they had had no part at all in this suggestion ; all they had done was to give the necessary consent for the introduction of the motion, and they felt justified in giving that consent, inasmuch as at a somewhat small meeting the last resolution was passed by a very narrow majority. He then called upon Mr. Elcock to move his resolution.

MR. C. E. ELCOCK [F.] said that he moved the resolution with considerable diffidence, as he felt very deeply the responsibility of moving a resolution rescinding any definite proposal which had been passed at a meeting of the Institute. At the same time, he felt that things should be done in a constitutional way, and that if any private member had anything which he wanted to bring forward it should be done in a constitutional manner. Unfortunately, however, the proposal they had to consider had been treated far from constitutionally, but had been considered rather too much as a great joke. But it had now got beyond a joke, and he suggested that, as far as possible, the matter should be treated seriously. He was glad that the Council, through the President, had prefaced the discussion by stating that the Council had nothing to do with the suggestion that such a motion should be brought forward. He could say that he had not consulted any of the Council with regard to it, and the Resolution was brought forward entirely as a private member's motion. He had not, indeed, arranged with anyone present to second the resolution. He thought the meeting would agree with him that everything had been done in a perfectly straight and open manner. He moved, therefore : "That the Resolution on the subject of Academic Dress passed at the general meetings on the 30 April 1923 and on the 7 January 1924 be rescinded, and that no further action be taken in the matter of the proposed Academic Dress." In doing this he referred to the JOURNAL, in which the meeting of the 30 April was reported,* and recapitulated the powerful arguments which were then brought forward, and spoke of the occasionally hilarious treatment of the subject by the various speakers and by the meeting generally. Mr. Riley had referred to a report in the *Church Times* in connection with the Service at St. Paul's and the Wren Bicentenary : "No two congregations in St. Paul's Cathedral on these national occasions are alike. On the contrary, there were distinguished men in plenty, but their distinction was not advertised by ceremonial dress." It was therefore interesting to note that a paper like the *Church Times* should consider that without ceremonial or academic dress these men, in some way, appeared distinguished. Mr. Riley had submitted that this was not a subject for levity. But he said if at any time you were going to an academic function you would have some sort of appropriate and distinctive dress. He (the speaker) had been looking round the room and, as far as he could see, in spite of the very ordinary attire which they generally assumed as architects, they still had a certain appropriateness in their dress, and it seemed to him very suitable indeed. Mr. Chubb had referred to a public reception at the University of London at which he was present, and he said, "I, for one, felt that I was nobody at all, although I had the pride of belonging to this

Institute." That was all because he had not got an Academic dress. He also said "The public were beginning to learn what an architect was and were beginning to find out, for the first time, what the Royal Institute was." How were they finding it out if there were no Academic dress to distinguish the members of this Institute ? The public must be finding it out because of the fine work and the good service which was being rendered to the community by distinguished and undistinguished members of the Institute. It was, he thought, work that counted and not their garments. Mr. Cart de Lafontaine told them that in France architects did not wear an Academic dress. Mr. Elcock then referred in detail to the arguments used at the meeting by Mr. Scott-Moncrieff, Mr. Ewen, Mr. Maurice Webb, and Mr. Woodcock. The result of that meeting was, he said, that a Committee was appointed to go into the matter of details, and the general principle was carried. The Council referred it to a further meeting of the members, and proposed that the matter should be forthwith dropped. In spite of this ruling of the Council who, after all, were their appointed and representative body, the matter was, so far, not dropped, but it was carried further and approved, by a very narrow majority indeed. What were the reasons one could state against the proposal for an Academic dress ? He believed that those who proposed an Academic dress were as sincere and honest in their convictions as he and some others who opposed it were. His sheet-anchor in moving the resolution was that there was not sufficient unanimity in the profession to allow such a drastic change to go forward. It was carried by a very small majority, and before and since they had heard a great many men up and down the country who were opposing it in every possible way. Even at annual dinners of allied bodies this had been so, and in one case, at Newcastle-on-Tyne, the *pièce de résistance* of the evening's entertainment was a farce got up, showing members, from the President down, attired in symbolical robes which it was thought would be suitable for the occasion. The Institute was becoming known to the public ; it was appreciated, both by those in authority, in the House of Commons and elsewhere as a body which represented the ideas and the wishes of architects as a body in the country. It was doing that partly through the dignified manner in which their various Presidents had carried out their duties. It was doing it also because of the varied labours of the Institute, their Council and its Committees, and he thought it was also gaining in public esteem through the excellent way in which the Institute was managed by their Secretary and his colleagues. The profession was also becoming known and respected by the labours, sometimes unknown, on the part of well-known members of the Institute, who possibly do not wear any distinguishing apparel separating them from the man in the street, but by their work show, in a very practical way, that they indeed are architects. If they wanted to be understood by the public as architects, if they wanted to dignify themselves, they should be associated with fine buildings, which spoke for themselves, not with some peculiar mediæval costume. They had been too long fettered in the bonds of mediæval and antique architectural detail : he thought it would be detrimental to the interests of the Institute if they allowed themselves to be shackled still further by mediævalism by association with some mediæval form of costume. Mr. Elcock then moved the Resolution.

MR. SEPTIMUS WARWICK [F.] seconded the Resolution.

MR. W. E. RILEY [F.] said that he had hoped that the last time he had spoken on the question would be the last time that he should have anything to say in public on the subject of

* See JOURNAL, Vol. 30, pp. 426-428.

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Academical dress. He congratulated Mr. Elcock on the temperate way in which he had revived what he conceived to be a very disagreeable subject, but he was shocked at his not having been present before, as it would have saved much trouble. He would have heard all the special arguments, and his own would have had due weight at either meeting when the matter was dealt with. It was more than a year since he had raised the question in the Council. It was, he thought, raised in the Council in December 1922 and on that occasion the Council approved the resolution. Subsequently it was taken when he was not at the Council, very much to his annoyance. He felt personally hurt that the matter should be taken when he was not present. He naturally concluded that the proper course to take would be to ask the President to allow him to revive the question. The President said he was opposed to it, but he would allow him to take it to a general meeting. He had never intended to do anything else, or to treat the subject with levity and carelessness, or with lack of consideration for the Institute. Mr. Elcock, when he was reading these extracts with regard to the Wren Celebration, missed an essential sentence: he said the *Church Times* did in no way recommend the Institute to have an Academical dress. The essential sentence was this: "If only they could have made their procession in the wake of the City Clergy in the bravery of such Academic dress as the medical men wear in the Cathedral on St. Luke's Day, the scene would have been the richer." He submitted that that was a spontaneous recommendation to the Institute to adopt Academic dress; he had nothing to do with its inspiration. He did not want to weary them by reiteration of what had taken place; those of them who read the *JOURNAL* would remember the matter had been several times before the Institute, and on each occasion it had been carried. Between the first and the second time, the Board of Education gave another spontaneous and, he thought, unanswerable, argument that something of the kind should be adopted. He wanted to say to members of the Institute that those who would wear Academic dress would not carry it on their arm and wear it all day; they would wear it when other people wore Academic dress. He contended that the moment they established an examination they made Academic dress an essential. He would give the reason why the Government regard it in a somewhat similar way. He was reading from a paragraph in *The Builder*, of 30 November 1923: "The Board of Architectural Education desire to draw attention to the following decision of His Majesty's Board of Education with reference to technical teachers' qualifications: 'Architecture.—His Majesty's Board of Education recognise the Association of the Royal Institute of British Architects (if awarded after passing the Examination of the Institute) as the equivalent to Degrees of Universities in Great Britain and Ireland.'" He went to the Board of Education to ascertain what it meant. He said "Does it carry the right to wear the Academic dress which the equivalent rank carries in schools?" They said "No, it carries a great many privileges in regard to pay, attendance, and so on." At Liverpool they had a degree in Architecture, and any Associate of this Institute having a Degree in Architecture wears Academic dress at once in Liverpool, and he supposed he would wear it in London if he came to an Academic function there. That was an important point for them to consider. Many of the Associates teach in technical schools; they teach building design and other subjects in architecture, and they would naturally attend Academic functions. Why should they be ashamed of carrying the indication of what their rank was in this Institute? He had gone to a very hard-headed solicitor in regard to the rights of this motion, and he was satisfied by the Secretary that the Council had given Mr. Elcock the right to do this. It seemed to him almost unprecedented: he did not think it should have been discussed again until a session had elapsed. He introduced a detail only, that was the style of the dress. The opposition

to the question was entirely centred on the principle, and it ought not, in fairness to him and those who supported him, and in fairness to those who came here to discuss the question, to have been raised for another six months. But he was very glad it had, because in the interim many people had approached him and he knew some members of the Institute had an Academic dress made, and he thought it was time to warn them, and he had consulted a solicitor. He did not want men to be mulcted into unnecessary expense and then not be able to wear the dress. He was told by a solicitor of great importance in London that no one could prevent those who had got this Academic dress between the time it was proposed in principle and the time the details were settled from wearing it. So there would be some members of the Institute who had an absolute right to wear academic dress. He would not like to say that the Council would not carry out the decisions of general meetings, but they had had two general meetings on this, and after there was a clean decision he hoped the Council would advance no more difficulties. The only objection he had heard raised was that it was going to be ridiculous. That came mostly from those who already had the right to wear Academic dress. They had a high standard of examination, which was as high as the B.A. examination in any University in Great Britain. The natural corollary to the Board of Education action was that those who are teaching in technical schools, at any rate, should have some dress to show that they belonged to this Institute. It was a simple way of showing what examination a man had passed and how he stood among the rank and file of his Institute. He himself was entitled to wear a dress through his educational attainments in the Admiralty: personally it was nothing to him, but he felt for those who were not able to do that. There was a list of the very important people who could wear Academic dress, and if they went to an Academic function they would be wearing Academic dress, and the representatives of the Institute would not. There were the Royal College of Art, the Royal College of Science and Technology, the Royal College of Surgeons, the Royal College of Organists, the Tonic Sol-fa College. (Laughter.) That was supposed to be a little persiflage, representing the absurdity of the thing, but a man who could teach in the Tonic Sol-fa College was a man with Academic attainments, like anybody else, and if a member of it were present he would be much surprised at the risibility which this reference had given rise to. Then there was the College of Preceptors, and many of the Theological Colleges. He did not think the matter should have been brought up again. He thought Mr. Elcock should have been here in the first instance and made then the very excellent speech he had now made against it. Then if he had carried his point there would have been no further trouble. He trusted they would not allow the matter to be turned down on the very slight pretext which had been advanced that evening: the arguments which had been brought against it were those which were brought forward in the first instance. He hoped they would consider carefully the pros and cons of the matter before they dismissed it.

MR. W. WOODWARD [F.] gave one or two instances of why he thought Academic dress important. In the case of a judge, for example. Because of the wig and gown one must pay a great deal more respect to the gentleman on the Bench than perhaps one would the following morning meeting him in Chambers, without his wig and gown. When he was a member of Westminster City Council they wore robes, not only the Mayor and Aldermen, but also the common councillors like himself. It was a deep blue dress, very simple, very inexpensive; but it had its effect. He remembered attending a function at Westminster Abbey, when they walked from west to east of the nave wearing this dress, and the effect was very different from that produced by the representatives of the Royal Institute when they walked up St. Paul's Cathedral on the occasion of the Bicentenary of Sir Christopher

ACADEMIC DRESS

Wren. It was never proposed they should wear the dress, except on special occasions. It was only when the dress had an effect on the general public that it was to be worn. Mr. Riley had spoken of the Tonic-Solfa College. Could they say that for a solemn function at St. Paul's the organist going to his organ-loft was not more impressive in a dress than he would be in ordinary attire? He trusted that they would adopt the proposal for the Institute to have power to authorise Academic dress.

MR. W. W. SCOTT-MONCRIEFF [F.] said that Mr. Elcock had dealt with his support of the Academic dress question so tenderly that he was a little unfortunate in selecting from the first General Meeting, when this proposal was accepted by a large majority, an abstract of an answer he had given to a question which, he thought, was by Mr. Hall. Mr. Hall asked him about certain technical details of the dress, and he replied that the idea was that they should choose a dress that was easy to slip on and very easy to button. Mr. Elcock had left out something else he had said. He said that if Academic dress were granted to a Master of Arts at Universities for Degrees obtained in what was mostly book knowledge, those who were really Masters of Arts, or at least strove to be, should possess the same privilege. He thought that was rather a sound argument. The weight of opposition to the proposal had come from the kind of mentality that thought architecture could be raised by giving medals for street elevations. Those were the people who were saying that Academic dress was not a fit thing for architects to wear. The proposal was passed, first of all, by a large majority at the Annual Meeting. It was brought up again at another meeting, and was passed by a narrow majority of two or three. It had now been brought up again, to a third General Meeting, and really what one felt most was on the question of principle, whether the Bye-laws of the Institute were sane, or whether they were insane. There was another general misconception, and that was that we were going to foist an Academic dress on somebody who did not want it. All they were trying to do was to get the Institute to admit the principle that in return for their examination they, as much as any University in the world, were entitled to give an Academic dress for that examination. From the first, when Mr. Riley proposed this resolution, he had looked at it from a different point of view, and he had supported it all along from that point of view. That point of view was this: It was patent to every child who went into the street in London that the world was changing, and changing very rapidly. A reaction from the age of materialism was already in progress. He sincerely believed that the present materialistic state of affairs could not go on; and he supported Academic dress, because it was in the nature of ceremonial, and with the decay of materialism there was bound to be a return to ceremonialism.

MR. EDWARD P. WARREN [F.] said that he thought they might congratulate themselves on the atmosphere of good temper which had characterised the discussion. He asked why those who favoured Academic dress for a non-Academic Society like theirs, professing the first, the most comprehensive of the fine arts, wanted it to be Academic? Why should it be akin to the various Colleges and new Universities in this country, and founded on the dress of ancient Universities which, through various mutations from the old mediæval

dress, was worn for the convenience of people who had to live in unwarmed and unventilated class-rooms and lecture-rooms? He saw no appropriateness in the Royal Institute having an Academic dress. Mr. Woodward told them that the members of the Westminster Council wore Academic dress. He should have thought it would have been a civic costume, which was a different thing. There were beautiful costumes in the ancient Corporations of London—the City Companies—which derived their costumes from the old Craft Guilds which had merged into them and become the City Companies they knew to-day. They were not academic costumes. To wear an Academic dress merely because they entered the Institute by examination did not seem to him to constitute the appropriateness of wearing such a dress, since they were a non-Academic body. If they were to wear a dress at all, it should be one for artists. He did not think that artists needed to have a corporate costume of any sort. The artists in France did not wear one; the lawyers did, and lawyers do in this country. Doctors wore a distinctive costume. But a distinctive costume closely imitating that of the Universities or other teaching bodies seemed inappropriate for artists, and on the mere grounds of custom he was opposed to it for the Institute.

MR. PERCY E. THOMAS [F.] said, while he agreed that those who wished to wear Academic dress might be honest in their opinions, they were doing something which had got to be carried out by the whole Institute. If they took a post-card vote of the whole Institute, he agreed that they could accept a bare majority, but a meeting which was held in that room was in no way representative of the Institute. So far as he was concerned, neither a resolution of that meeting nor of the Council would induce him to wear an Academic dress. He did not think a majority of two in a London meeting should be binding upon a body like the Institute.

MR. A. J. C. EWEN [F.] said some reference had been made to his remarks at the first meeting when the question of Academic dress came up, and if he was correctly reported in the "Journal" there was some lack of clearness in his expression. When he said he did not wish to wear a dress, it meant he had no particular personal ambition, because up to the present his work had not been of a nature which called for distinction. But there were men whose position was very different from his own. They did not want to discuss questions of mentality, or the ridiculous side at all; they wanted to seek a bond of union in a large Society where men who were united by the nature of their work could easily recognise each other. It provided, as it were, a uniform which served as a bond of union. Those who had worn the khaki uniform knew that the uniform was a bond of union. When a public building was opened by some distinguished person, and the opening ceremony was attended by the Mayor and Corporation and various other persons of standing, they were all suitably gowned. The architect was the least distinguished person in the company. But the profession which that man represented was entitled to have his status made clear among the other professions present.

THE PRESIDENT then put the motion.

45 voted in favour of Mr. Elcock's resolution.
22 against.

Allied Societies

LIVERPOOL ARCHITECTURAL SOCIETY.

THE RELATION OF ARCHITECTURE TO OTHER ARTS.

Abstract of a Paper delivered by Professor L. B. Budden on 18 March.

Professor Budden began by observing that architecture was receiving more general attention to-day than it had done for a century. This he attributed to three causes—first, the fact that architectural education was at last being established on a professional basis, and so commanded public respect; secondly, that the work of many practising architects in England had, during the last decade or so, shown increasing power and distinction, the improvement being largely due to American influences; thirdly, that the publicity now given to architecture by means of exhibitions and critical articles in the Press had brought it into line with painting, music and the drama as a subject that should engage the interest of all educated people.

Architecture, however, though it was regaining its position as one of the fine arts, had been so long excluded from the rest of the company that it was no longer expected to have much to do with them. Not only the public accepted this point of view, but the majority of architects, painters and sculptors did so themselves. It so happened that the most recent developments in painting and sculpture were the outcome of more or less parallel and complementary movements; but Architecture had travelled in a different direction, and at a different pace: and the problem of adjusting its demands to those of painting and sculpture had become both difficult and acute.

Another problem that had also its own difficulties was the reconciliation of the tendencies in modern Furniture Design and Applied Craftsmanship with the claims of contemporary Architecture.

After discussing the relationship that had existed in the past between Architecture on the one hand and on the other the arts of Painting and Sculpture and the Crafts, Professor Budden proceeded to outline the causes of their present divorce, and to consider the consequences. In Architecture these had led to architects relying for their effects on purely architectural elements of design, whilst in Painting and Sculpture the independent work conceived without regard to any special setting had become predominant. The advantages and disadvantages of this state of affairs were illustrated in various ways. So specialised had the arts become that even the best painters and sculptors were usually quite ignorant of the technique of Architectural Composition. Without at all understanding its resources and aims, they were ever ready to explain what was wrong with modern Architecture, and would patronisingly suggest remedies for its salvation. Architects themselves were commonly in no better plight. Only too frequently even those who were highly trained and possessed a cultivated and fastidious judgment in their own art were complacently insensible to valuable aspects of modern Painting and Sculpture. Sometimes they exhibited frankly bad taste, and took a philistine pleasure in doing so: and in any case they were almost invariably antipathetic to the work of the younger generation of other artists.

The loss to Architecture was deplorable. By being limited simply to its own resources, it was denied a whole range of effects which it could only achieve by the aid of Painting and Sculpture conceived in sympathy with it. At present these two latter arts in their most vital modern forms paid no attention to Architecture at all, and were more often than not antagonistic to it.

How to bridge the gulf that divided Architecture from the Arts and Crafts which once owed allegiance to it was the final question. Professor Budden elaborated a number of constructive proposals, and indicated tendencies which seemed already to be working to that end.

Obituary

H. J. C. CORDEAUX [F.].

With deep regret we record the death of Mr. H. J. C. Cordeaux [F.], of the firm of Cordeaux and Farrow, East London, Cape Colony. The news will come as a shock to his many friends in East London and on the Border, where he was highly respected and esteemed. He went to East London in 1898, and to the day of his death took an active interest in the welfare of the town. Some years ago he associated himself intimately with the then Civic Association, a movement having for its object the advancement of the city commercially and as a pleasure resort. Much good work resulted, largely owing to Mr. Cordeaux's untiring efforts. For some years he was a member of the City Council. Some years ago he entered into partnership with Mr. W. Farrow, and as Cordeaux and Farrow this firm of architects has been well known throughout South Africa. The late Mr. Cordeaux was 57 years of age.

A. C. MORRIS EDWARDS.

We regret to announce the death of Mr. A. C. Morris Edwards. He was articled to Mr. Arnold Mitchell, and was afterwards assistant to Mr. W. D. Caroe.

He practised successively at Beckenham and London, and has taken part in the development of the Cooden Beach Estate, near Bexhill. His work was chiefly domestic.

MEMBERS AND LICENTIATES' SUBSCRIPTIONS TO THE R.I.B.A. AND INCOME TAX.

Many enquiries having been received with regard to relief from Income Tax in respect of members' subscriptions to the R.I.B.A., the Finance and House Committee of the Royal Institute have taken up the matter with the Board of Inland Revenue.

The Board of Inland Revenue state that the determination of Income Tax liability in any particular case is a matter for the body of Income Tax Commissioners concerned. The Board will, however, offer no objection to the allowance of the annual subscriptions as an expense in the computation of the professional profits for Income Tax purposes of any members who are assessable under Schedule D of the Income Tax Act, 1918.

In the case of members assessed under Schedule E (in respect of employments) the Board could acquiesce in a similar allowance in those cases only in which continued membership of the R.I.B.A. is an indispensable condition of the tenure of the particular employment.

NOTICES

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

3 MARCH, 1924.

R.I.B.A. DIPLOMA IN TOWN PLANNING.

On the recommendation of the Board of Architectural Education the Council approved the Regulations and Syllabus for the Examination for the Diploma in Town Planning, and appointed the following members to act as Examiners :—

Professor Patrick Abercrombie, Professor S. D. Adshhead, Mr. E. G. Allen, Mr. Reginald Bruce, Mr. Arthur Crow, Mr. W. R. Davidge, Mr. F. M. Elgood, Mr. W. Carby Hall, Mr. W. A. Harvey, Mr. H. V. Lanchester, Mr. T. Alwyn Lloyd, Mr. W. Harding Thompson, Professor Beresford Pite, Mr. Raymond Unwin.

R.I.B.A. PRIZES AND STUDENTSHIPS.

On the recommendation of the Board of Architectural Education the Council decided that candidates who have entered for the Soane Medallion or the Tite Prize shall be permitted to submit their drawings in place of the usual Problems in Design required for the Final Examination, and that candidates who have been awarded the Soane Medallion or the Tite Prize, or who have received a Certificate of Hon. Mention in either of these competitions, shall receive exemption from the Design portion of the Final Examination.

It was also decided to fix the age limits as follows :—

R.I.B.A. Essay Prize	45 years
Measured Drawings Medal	35 "
Pugin Studentship	18-30 "
Owen Jones Studentship	40 "
Tite Prize	35 "
Soane Medallion	35 "

ARTHUR CATES PRIZE.

The annual value of the Prize was increased from £30 to £50.

R.I.B.A. ESSAY PRIZE.

Candidates for this Prize will be required in future to submit to the Secretary the subject on which they propose to write for the approval of the Jury.

R.I.B.A. INTERMEDIATE EXAMINATION (SUBJECT A—GENERAL HISTORY OF ARCHITECTURE).

Candidates who are relegated in Subject A (General History of Architecture) of the Intermediate may be required at the discretion of the Examiners to take either subjects :—

- C.I. (a) Greek and Roman ; or
 - C.I. (b) Byzantine and Romanesque ; or
 - C.I. (c) French and English Gothic ; or
 - C.I. (d) Italian, French and English Renaissance
- instead of being required to sit for Subject A again.

BUILDING RESEARCH BOARD.

On the recommendation of the Science Standing Committee it was decided to request the Department of Scientific and Industrial Research to grant an interview to representatives of the R.I.B.A. to enable them to lay before the Department their views on the subject of research into building materials.

REINSTATEMENT.

Mr. S. P. Brinson was reinstated as a Licentiate.

Notices

THE ELEVENTH GENERAL MEETING.

The Eleventh General Meeting (Ordinary) of the Session 1923-1924 will be held on Monday, 31 March, 1924, at 8 p.m., for the following purposes :—

To read the Minutes of the General Meeting (Ordinary) held on 17 March 1924 ; formally to admit members attending for the first time since their election.

To read the following paper, " English Gothic Architecture of the Nineteenth Century," by Mr. H. S. Goodhart-Rendel.

INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION.

The Congress will be held at the R.I.B.A. from 28 July to 1 August inclusive. A detailed programme of the papers to be read and the functions to be held in connection with the Congress is being drawn up and will be circulated to members in due course.

INTERNATIONAL BUILDING TRADES' EXHIBITION, 1924.

The International Building Trades' Exhibition will be opened at Olympia on Friday, 11 April, at 12 noon by the Rt. Hon. John Wheatley, M.P., Minister of Health. Mr. J. Alfred Gotch, F.S.A., President R.I.B.A., will take the chair at the opening ceremony.

A complimentary ticket of admission will be enclosed in the next issue of the JOURNAL and the presentation of this ticket at Olympia during the Exhibition will ensure the payment of 1s. to the Architects' Benevolent Society by the organisers of the Exhibition.

The Exhibition will be open daily between the hours of 11 a.m. and 9 p.m. and will close on 26 April.

MR. EDMUND H. NEW'S DRAWINGS.

The Exhibition of original pen and pencil drawings by Mr. Edmund H. New [*Hon. Associate*] of University and College buildings at Oxford, as well as other views, now being held in the R.I.B.A. Gallery, will be continued until the 29th inst. The Exhibition is open daily between 10 a.m. and 6 p.m. (Saturdays 1 p.m.).

EXHIBITION OF THE CAIRO HOSPITAL COMPETITION DRAWINGS.

The drawings submitted by the following Competitors in the Qasr-el-Aini Hospital, Cairo, Competition will be exhibited in the R.I.B.A. Gallery from Monday, 7 April to Thursday, 17 April :—

- Messrs. H. Percy Adams and Charles Holden.
- Messrs. Henry V. Ashley and F. Winton Newman.
- Messrs. J. T. Cackett and R. Burns Dick.
- Mr. E. Vincent Harris.
- Messrs. H. V. Lanchester, T. Geoffrey Lucas and T. A. Lodge.
- Messrs. William and T. R. Milburn.
- Messrs. Charles Nicholas and J. E. Dixon-Spain (photographs only).

Messrs. William A. Pite, Son and Fairweather.
Mr. J. Reginald Truelove.

The exhibition will be open daily between the hours of 10 a.m. and 6 p.m. (Saturday, 12th, and Thursday, 17th, 1 p.m.).

Competitions

GRAVESEND HOUSING COMPETITION.

Members and Licentiates of the Royal Institute of British Architects must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

IAN MACALISTER, *Secretary*.

BOARD OF ARCHITECTURAL EDUCATION.

An Exhibition of successful designs submitted in answer to the bi-monthly Problems in Design will be held at the R.I.B.A., 9, Conduit Street, W.1, from Saturday, 15 March, to Saturday, 22 March 1924, inclusive, between the hours of 10 a.m. and 6 p.m. (Saturdays, 10 a.m. to 1 p.m.).

R.I.B.A. ANNUAL DINNER, 1924.

The Annual Dinner of the Royal Institute of British Architects will take place on Tuesday, 6 May. Full particulars will be issued at an early date.

IAN MACALISTER, *Secretary R.I.B.A.*

Members' Column

ROOMS TO LET.

AN Architect has one room to let in the Temple. Joint use of telephone. Apply Box 1734, c/o the Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT has small room in Westminster Office to sub-let to another. Very small rent, no expenses, and use of his experience to suitable young man beginning practice who would give occasional assistance. Apply Box 1934, c/o the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

MESSRS. LEIGHTON AND HIGGS.

MR. ARTHUR G. LEIGHTON, F.R.I.B.A., of 225 Long Lane, S.E.1, has taken into partnership Mr. H. John Higgs, A.R.I.B.A., who has been associated with him for some years since the War. The style of the firm in future will be Messrs. Leighton and Higgs, F. and A.R.I.B.A.

PARTNERSHIP OR PRACTICE WANTED.

F.R.I.B.A. (40), successful practitioner, seeks partnership or practice. Southern counties preferred. Capital available. Interview in London. Box No. 1234, c/o the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

CHANGE OF ADDRESS.

THE name of the architectural and surveying firm of Messrs. Ralph Booty and Co. is changed to Messrs. Booty and Edwards. Singapore address: Winchester House; cable: "Booty," Singapore. Colombo address: Architect's Office, New Town Hall site; cable: "Column," Colombo. London agents: Messrs. Theobald and Gardiner, 96 Gower Street.

APPOINTMENTS WANTED.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

Minutes X

SESSION 1923-1924.

At the Tenth General Meeting (Ordinary) of the Session 1923-1924, held on Monday, 17 March 1924, at 8 p.m., Mr. J. Alfred Gotch, F.S.A., President, and afterwards Mr. E. Prioleau Warren, F.S.A. [F.], in the chair.

The attendance book was signed by 19 Fellows (including 6 Members of the Council), 22 Associates, 3 Licentiates, 1 Hon. Associate, and a number of visitors.

The Minutes of the meeting held on 3 March 1924, having been taken as read, were confirmed and signed by the chairman, Mr. E. Prioleau Warren, on behalf of the Hon. Secretary, announced the decease of:—

Mr. William Henry Ward, M.A. Cantab., F.S.A., elected Associate 1893, Fellow 1919.

Mr. John Watson (Edinburgh), elected Fellow 1906.

Mr. Walter Higginbottom, elected Fellow 1891.

Mr. Thomas Edward Mundy, elected Associate 1872.

Mr. Edward J. Shrewsbury, elected Associate 1876.

And it was RESOLVED that the regrets of the Royal Institute for the loss of these members be recorded in the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following member attending for the first time since his election was formally admitted by the President:—

Mr. C. G. Winbourne, Associate.

Major Harry Barnes [F.], Vice-President, having read a paper on "National Housing," a discussion ensued, and on the motion of Mr. Frank M. Eltood [F.], Chairman of the National Housing and Town Planning Council, seconded by Mr. Ernest Brown, M.P., a vote of thanks was passed to Major Barnes by acclamation, and was briefly responded to.

The meeting closed at 10.10 p.m.

Minutes XI

SESSION 1923-1924.

At a Special General Meeting, held on Tuesday, 18 March 1924, at 5.30 p.m.—Sir A. Brumwell Thomas [F.] in the Chair. The attendance book was signed by 8 Fellows (including 4 members of the Council), 12 Associates (including 1 member of the Council), 1 Licentiate.

The Minutes of the Special General Meeting held on Monday, 3 March 1924, having been published in the JOURNAL, were taken as read and signed as correct.

The Chairman having presented the new draft Regulations of the Institute for Architectural Competitions, which had been approved by the Council, the draft was discussed and various amendments proposed and agreed to. Whereupon it was RESOLVED, that the new draft Regulations of the Royal Institute of British Architects for Architectural Competitions be adopted as amended and issued as an Institute paper.

A hearty vote of thanks was passed to the Competitions Committee for their work in revising the Regulations.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

R.I.B.A. JOURNAL.

Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

